ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1977

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd.

Location of original: The National Art Library, Victoria and Albert Museum, London, England.

Technical data:

Producing laboratory: Micromedia Ltd, Bicester, Oxfordshire, England.

General

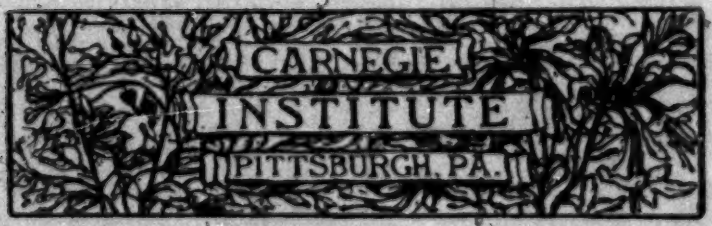
F.C. 76:K

LOAN EXHIBITION

CARNEGIE INSTITUTE MCMII

1902

ATALOGUE OF A LOAN EXHIBITION OF PAINTINGS AT THE CARNEGIE INSTITUTE, NOVEMBER SIXTH, NINETEEN HUNDRED AND TWO, UNTIL JANUARY FIRST, NINETEEN HUNDRED AND THREE



6. 4. 1904
(539)

PREFACE.

FEW words only are necessary to explain the purpose of the Trustees in presenting a loan collection of paintings at this time.

Following the noble exhibition with which the galleries were opened, six successive annual exhibitions have been shown. That the view of painting afforded by an annual exhibition is limited and partial, may be frankly conceded. It seems fitting, therefore, that our people be again given an opportunity to review the broader field as it is represented by paintings produced during a period of more than three hundred years, to the end that their horizon may be widened and, perchance, their convictions strengthened.

Here, then, are presented many works by the master painters of the world of art, and they are offered freely for the joy of our own townsfolk and that of our civic neighbors. Many private owners and public institutions have loaned their treasures to this end, and the result cannot but be gratifying to

those who give as well as to those who receive an influence so beneficent and powerful.

Among the artists represented are many who have stood the test of time in a public sense, as well as the vicissitudes of varied, and often picturesque, criticism. While this is true, and important as furnishing a reasonably safe ground of confidence in the public mind, it is at least interesting to remember that there never was a time when the now universally acclaimed masters were not understood and fully appreciated. Any other view is inadmissible, except upon the theory that only one able painter lived and worked in each period. It is a matter of history that Corot, who labored long and patiently before public recognition came, was early understood by his contemporaries. Twenty years before he achieved fame Constant Dutilleux, himself a painter of limited means, purchased a small Corot landscape at great personal sacrifice; and in the same year Delacroix said of the gentle laborer, "He is a painter—a true painter." The first ray of light crossed Millet's dreary pathway when he was told that Diaz, with whom he was then unacquainted, greatly admired his "La Leçon d'Equitation;" and many years before the great

master was known even to the art dealers of Paris, Rousseau bought one of his works when he could ill spare a franc from his own meagre earnings. In 1866, Daubigny's important moonlight was hung at the top of the room in the Royal Academy, and a young painter named Wills purchased the work thus slighted. In 1837, Rousseau's "Avenue de Chataigniers" was rejected by the Salon jury, and Diaz, Dupré, and Delacroix were unceasing in their protestations. Despite these evidences of thorough appreciation, public or general recognition was often tardy: but as Henley has said, "An eye for paint is no more general than an ear for music, or a head for mathematics."

A feature of the catalogue is the collection of extracts from many writers on art. Modern criticism has been searched in order that these side lights might be thrown upon the masters whose works are here presented. These opinions and comments are offered without endorsement or detraction, and they will doubtless be read and weighed as collateral testimony in the presence of the highest and best possible evidence, the pictures themselves.

J. W. B.

ACKNOWLEDGMENT

The Board of Trustees, through the Director and the Fine Arts Committee, makes grateful acknowledgment and expresses sincere thanks to the following contributors, through whose generous co-operation the assembling of the collection was made possible:

THE ART INSTITUTE OF CHICAGO
ESTATE OF A. M. BYERS, Pittsburgh
MR. JOHN CALDWELL, Pittsburgh
MR. A. J. CASSATT, Philadelphia
SENATOR WILLIAM A. CLARK, Butte, Montana
MR. THOMAS SHIELDS CLARKE, New York
MESSRS. COTTIER AND COMPANY, New York
MR. HENRY DARLINGTON, Pittsburgh
MR. CHARLES DONNELLY, Pittsburgh
MR. HERBERT DUPUY, Pittsburgh
MESSRS. DURAND-RUEL AND COMPANY, New York
MR. WILLIAM L. ELKINS, Philadelphia
MR. WILLIAM N. FREW, Pittsburgh
MR. WILLIAM H. FULLER, New York
MISS HELEN MILLER GOULD, New York
ESTATE OF JAY GOULD, New York

Mr. George A. Hearn, New York
Mr. John G. Holmes, Pittsburgh
Mr. Joseph Jefferson, Buzzards Bay, Mass.
Mr. John G. Johnson, Philadelphia
Messrs. M. Knoedler and Company, New York
Mr. George M. Laughlin, Pittsburgh
Mr. James B. Laughlin, Pittsburgh
Mr. Johns McCleave, Pittsburgh
Mr. R. Hall McCormick, Chicago
Mr. Emerson McMillin, New York
Mr. George T. Oliver, Pittsburgh
Mr. Henry W. Oliver, Pittsburgh
Mr. Eugene M. O'Neill, Pittsburgh
Mr. Alexander R. Peacock, Pittsburgh
Pennsylvania Academy of the Fine Arts, Philadelphia
Mr. Lawrence C. Phipps, Pittsburgh
Mr. Henry Kirke Porter, Pittsburgh
Mrs. Henry C. Potter, New York
Mrs. A. A. Schmertz, Pittsburgh
Mr. J. M. Schoonmaker, Pittsburgh
Mr. Charles M. Schwab, Pittsburgh
Mr. H. K. Thaw, Pittsburgh
Mrs. William Thaw, Pittsburgh
Mr. Samuel Untermyer, New York
Mr. E. Burgess Warren, Philadelphia
Mr. D. T. Watson, Pittsburgh
Mr. Herman H. Westinghouse, Pittsburgh

TRUSTEES

William N. Frew, *President*
Robert Pitcairn, *Vice President*
William E. Corey, *Treasurer*
Samuel Harden Church, *Secretary*

Albert J. Barr
E. M. Bigelow
James J. Booth
John A. Brashear
Hon. J. O. Brown
John Caldwell
Thomas M. Carnegie
George H. Clapp
Hon. Josiah Cohen
Charles S. Crawford
Robert H. Douglass
Edmund M. Ferguson
John G. Holmes
James F. Hudson
John B. Jackson
John S. Lambie
Rev. A. A. Lambing
George A. Macbeth
William McConway
W. H. McKelvy, M. D.
Andrew W. Mellon
C. C. Mellor
Henry Kirke Porter
Henry Phipps
Hon. James H. Reed
W. L. Scaife
Hon. John D. Shafer
John P. Sterrett, M. D.
W. H. Stevenson
A. Bryan Wall
Joseph C. Wasson
Joseph R. Woodwell

FINE ARTS COMMITTEE

JOHN CALDWELL
Chairman

JOSEPH R. WOODWELL
WILLIAM N. FREW
A. BRYAN WALL
WILLIAM McCONWAY
E. M. BIGELOW
JOHN G. HOLMES
CHARLES S. CRAWFORD

DIRECTOR OF FINE ARTS

JOHN W. BEATTY, M. A.

ARTISTS REPRESENTED

ALEXANDER
ALMA-TADEMA
BOLDINI
BONHEUR
BRETON
BRUSH
CAZIN
CHASE
CONSTABLE
COROT
COTTET
COUTURE
DAGNAN-BOUVERET
DAUBIGNY
DECAMPS
DEGAS
DELACROIX
DIAZ DE LA PENA
DUPRÉ
FORTUNY Y CARBO
FROMENTIN
GAINSBOROUGH
GEROME
HALS
HARPIGNIES
HENNER
HOBBEMA
HOGARTH
HOPPNER
INNESS
ISABEY
ISRAELS
JACQUE
KNELLER
LAWRENCE
LENBACH
LEROLLE
LHERMITTE
MAES
MANET
MARIS
MARTIN
MAUVE
MAX
MEISSONIER
METTLING
MEYER
MILLAIS
MILLET
MONET
MONTICELLI
MUNKACSY
MURILLO
NEUVILLE
OPIE
PASINI
RAEBURN
REMBRANDT
REYNOLDS
RIBOT
ROMNEY
ROSENTHAL
ROUSSEAU
ROYBET
RUBENS
RUISDAEL
SCHREYER
SWAN
TER BORCH
TROYON
TURNER
VAN DYCK
WHISTLER
WILKIE
WYANT
ZIEM

CATALOGUE

ALEXANDER, JOHN W., New York

Born, Pittsburgh, Pa. Member of the Société Nouvelle, Société des Artistes Francais, Paris; Honorary member of Secession Society, Munich, Vienna; International Society, London; National Society Mural Painters, Society of American Artists, New York; National Institute of Art and Architectural League; Associate National Academy, N. Y. Represented in the Luxembourg, Paris; in collections at Vienna, St. Petersburg; Metropolitan Museum, New York; Wilstach Gallery and Pennsylvania Academy of the Fine Arts, Philadelphia; Boston Museum of the Fine Arts, Harvard and Princeton Universities; Carnegie Institute, Pittsburgh, and in the Library of Congress, Washington. Medals: Gold, Pennsylvania Academy of the Fine Arts, Philadelphia, 1897; Paris Exposition, 1900; Pan-American Exposition, Buffalo, 1901; Chevalier of the Legion of Honor, 1901

Mr. Alexander has managed to create for himself a place among the masters of schools, as an interpreter of women in mysterious gray harmonies

Leon Benedite, Director of the Luxembourg
La Grande Revue

Mr. Alexander is always himself, for which we may be thankful. His canvases are pictorial in the best sense of the word and are most happy in their arrangement of line and mass and in their charming and varied tonality and subdued but full color

Scribner's, March, 1896

1—Portrait of Mr. Andrew Carnegie

ALMA-TADEMA, SIR LAWRENCE, R. A., London

Born, Dronryp, Friesland. Represented in Collections at Amsterdam, Breslau, Cardiff, Dordrecht, Frankfort, Milwaukee, Vienna, Tate Gallery, London. Medals: 2d class, 1867; 1st class, 1878; Legion of Honor, 1873; Officer, 1878; Grand Prize, 1889

As Bulwer Lytton, in the field of literature, created a picture of ancient civilization so successful that it has not been surpassed by his followers, Alma-Tadema has solved the problem of the picture of antique manners in the most authentic fashion in the province of painting. * * * How the old Romans dressed, how their army was equipped and attired, became as well known to him as the appearance of the citizens' houses, the artisans' workshops, the market and the bath. He knew the forms of architecture as well as he knew the old myths, and all domestic appointments and robes as exactly as the usages of ritual

Richard Muther, History of Modern Painting

2—Caracalla

Loaned by Mr. George T. Oliver

BOLDINI, GIOVANNI, Paris

Born, Ferrara, Italy, 1845. From Ferrara he

went to Florence, where he remained six years. Since 1872 he has lived in Paris

The Spanish dash and swing of motive may be seen in much of his work. * * * One who has known him closely * * * defines his artistic personality in these words: "A lover of sunshine and all the gaiety and brilliancy of nature it involves"

Wesley Reid Davis, Catalogue of Modern Masterpieces of the late William H. Stewart

3—The Black Cat

Loaned by Mr. John Caldwell

Bonheur, Rosalie (Rosa) Marie

Born, Bordeaux, France, 1828: died, By, Thomery, France, 1899. Daughter and pupil of Raymond Bonheur. Medals: 3d class, 1845; 1st class, 1848; 1st class, Exposition Universelle, 1855; 2d class, 1867. Chevalier of the Legion of Honor, 1865; Officer, 1894; Leopold Cross, 1880; Commander's Cross of the Royal Order of Isabella the Catholic, 1880; Member of the Société des Artistes Francais. From 1849 she was Director of the Paris Free School of Design, which she founded. Member of the Antwerp Institute, 1868. She was the first woman to receive the Leopold Cross of Belgium, the Commander's Cross of Spain, and that of the Legion of Honor of France

The boldness of her conception is sublime. As a creative artist I place her first among women, living or dead. And if you ask me why she thus towers above her fellows, by the majesty of her work silencing every

detractor, I will say it is because she listens to God, and not to man. She is true to self

Victor Hugo

4—Flock of Sheep
(Le Troupeau de Moutons)

Loaned by the A. M. Byers Estate

5—Cattle

Loaned by Miss Helen Miller Gould

6—Highland Cattle

Loaned by Mrs. William Thaw

Bréton, Jules Adolphe Aimé Louis
Courrières, Pas-de-Calais, France

Born, Courrières, France, 1827. Pupil of Dröling and deVigne, and has devoted himself to the representation of incidents taken from the life of the peasantry. In 1861 he was decorated with the cross of the Legion of Honor, and in 1889 became a Commander. Medals: Bronze, Exposition Universelle, 1855; 2d class, 1857; 1st class, 1859; rappel, 1861; Gold, Exposition Universelle, 1867; of honor, 1872; Member of the Institute, 1886

This *artiste* has comprehended the grave, serious, and vigorous poetry of the country, which he expresses with love, respect, and sincerity

Theophile Gautier, Abecedaire du Salon de 1861

Well might Edmond About exclaim * * * that the artist "had his hands full of light and seemed able to steal from the sun the rays he chose to use"

Mrs. Arthur Bell, Painters of the XIX Century

7—Souvenir of Douarnenez

Loaned by the A. M. Byers Estate

8—The Haymakers

Loaned by Mr. Lawrence C. Phipps

9—Dès l'aurore

Loaned by Mr. D. T. Watson

BRUSH, GEORGE DE FOREST, New York

Born, Shelbyville, Tenn., 1855. Pupil of the National Academy of Design. Hallgarten Prize, N. A. D., 1888; Medal, World's Columbian Exposition, 1893; Temple Gold Medal, P. A. F. A., 1897

His latest series of "Mother and Child" are marked by fluency of composition both in the lines and masses and in the color schemes. * * * They have an air of noble sweetness, serenity, and high and earnest purpose, creating, wherever they appear, an atmosphere of their own, pure and elevating as that of the upper air

Charles H. Caffin, American Masters of Painting

10—Mother and Child

Loaned by the Pennsylvania Academy of the Fine Arts

CAZIN, JEAN CHARLES

Born, Samer, Pas-de-Calais, France: died, Paris, 1900. Studied with Lecoq de Boisbaudran, and afterwards with the Preraphaelite school in England

Like Corot, M. Cazin is always full of soul; in unheroic and even familiar subjects he gives us the impression of a thoughtful, serious, and yet hopeful nature; he is always simple, always eloquent, and always sincere. * * * He paints men that he has seen, houses that exist, trees that really grow, skies that he has not invented, and reeds whose sad music he has overheard

Theodore Child, Art and Criticism

11—The Approaching Storm

Loaned by Mr. Charles Donnelly

12—The Village Street

Loaned by Mr. E. M. O'Neill

13—Starlight Night

Loaned by Mr. E. Burgess Warren

14—The Roadway

Loaned by Mr. Herman H. Westinghouse

CHASE, WILLIAM MERRITT, New York

Born, near Indianapolis, Franklin County, Indiana, 1849. Pupil of the National Academy of Design, New York; studied under Piloty, Munich. Member of the National Academy of Design and the Society of American Artists, New York; The Secession, Munich. Honorable Mention, Salon, Paris, 1881. Medals: Munich, 1883; Silver Medal, 1889; Member of International Jury of Award, World's Columbian Exposition, Chicago, 1893; First Prize, Cleveland Art Association, 1894; Shaw Prize, Society of American Artists, 1895; Gold Medal, Pan-American Exposition, 1901

Place him before a palace or a market stall in Haarlem, Holland, or in Harlem, New York, and he will show us that light is everywhere, and that nature is always infinitely interesting. * * * He is a technician of the breed of Hals and Velasquez; a painter, in a word

Kenyon Cox, Harper's Monthly Magazine, March, 189

As a Velasquez Infanta, sheathed in her stiff crinolined skirt, is ever a flower of childhood, so this little maiden * * * is at first glance the motive of the canvas, the blossom of the plant. * * * No essential detail of characterization has been sacrificed to technique; the epitome of childhood is there

Ernest Knaufft, The Studio, December, 1900

15—Port of Antwerp

Loaned by Mr. John Caldwell

16—The Infanta

Loaned by Mr. Henry Kirke Porter

CONSTABLE, JOHN

Born, East Bergholt, England, 1776: died, London, 1837. Pupil of the Royal Academy, London

In 1819 Constable was elected an Associate of the Royal Academy. Up to this period the most important pictures he had produced were Dedham Vale and A Church Porch; Flatford Mill, Boat Building, Cottage in a Cornfield. This is the period of Constable's most perfect art

George M. Brock-Arnold, The Great Artists

Of all pictures that ever were painted, Constable's pictures are the most thoroughly and purely rural. He painted the crops and the weather, and windmills that

NATIONAL GALLERY

would turn round, and water mills that could be tenanted, and canals with locks and barges that were good for their rough service. Even in his very manner of work, so utterly original that there is no precedent for it in any former style of painting, there was a strong and profound harmony with the rusticity of the painter's heart

Philip Gilbert Hamerton, Portfolio Papers

17—Dedham Vale

18—Farm at Cheshire

Nos. 17, 18 loaned by the A. M. Byers Estate

19—Mrs. Pulham

Loaned by Mr. George A. Hearn

Corot, Jean Baptiste Camille

Born, Paris, 1796: died, Paris, 1875. Pupil of Michallon and Bertin. His official successes were few; like Balzac and Rousseau and Dumas, he was excluded from the Institute

If I remember aright, it is Cherbuliez who says of Mozart that he was "the only Athenian who ever wrote music." The phrase is a good one: it suggests so happily an ideal marriage of sentiment with style. With the substitution of landscape for music, it applies as happily to Corot. Corot is the Mozart of landscape

W. E. Henley, Views and Reviews: Art

In Rousseau a tree is a proud, toughly knotted personality, a noble, self-conscious creation; in Corot it is a soft, tremulous being rocking in the fragrant air, in which it whispers and murmurs of love and joy. * * * He loved morning before sunrise, when the white mists hover over pools like a light veil of gauze; * * * * but he had a passion for evening which was almost

greater; he loved the soft vapors which gather in the gloom, thickening until they become pale grey velvet manties, as peace and rest descend upon the earth with the drawing on of night

Richard Muther, History of Modern Painting

20—Danse des Nymphes

21—Danse des Nymphes

22—Figure in Boat in Pond

23—Souvenir of Laricia

Nos. 20, 21, 22, 23 loaned by the A. M. Byers Estate

24—Landscape with Cattle

Loaned by Mr. John Caldwell

25—Evening: Antique Dance

Loaned by the Jay Gould Estate

26—Matinée: Ville d'Avray

Loaned by Mr. Lawrence C. Phipps

27—The Ferry (Le Bac)

Loaned by Mr. D. T. Watson

COTTET, CHARLES, Paris

Born, Puy, Haute-Loire, France, 1863. Member of the Société Nationale des Beaux-Arts; of the Secession, Vienna and Berlin. Chevalier of the Legion of Honor. Gold Medals: Exposition Universelle, Paris, 1900; Dresden, 1901

This *Pays de la Mer*, of which he became the moving and conscientious interpreter, this Breton coast whose

tragic aspects and whose simpler phases he excels in portraying—these belong to him by right, for he has made them his by his acuteness of visior and his honest powers of observation. He has discovered and placed in bold relief all there is of heroic grandeur in these types and these landscapes, and that with the simplicity proper to an artist of high race

Gabriel Mourey, The Studio, January, 1899

28—Le Pardon

Loaned by Mr. Henry Kirke Porter

COUTURE, THOMAS

Born, Senlis, Oise, France, 1815: died, Villiers le Bel, France, 1879. Pupil of Gros, and of Paul Delaroche. Although he won the 2d Grand Prix in 1837, and attracted attention by several able pictures in the course of the next decade, it was not until 1847 that Couture became celebrated by his Romans of the Decadence, a picture which in the united qualities of composition, conception, drawing, and color, has few if any rivals in modern art. Medals: 3d class, 1844; 1st class, 1847 and 1855; Legion of Honor, 1848

To the able design early approved by Gros, he added a charming color, which is rich and golden in general; * * * a technique that for quality has rarely been surpassed; and a composition which enabled him, like David and Horace Vernet, to throw large numbers of figures into pleasing relation—to make a picture

C. H. Stranahan, A History of French Painting

29—Head of a French Grenadier

Loaned by Messrs. Cottier and Company

Dagnan-Bouveret, Pascal Adolphe Jean, Paris

Born, Paris, 1852. Pupil of Gérôme. His first recompense was a third medal at the Salon of 1878 for "Manon Lescaut." At the Salon of 1880 for "The Accident" he was awarded a medal of the first class. He was made Chevalier of the Legion of Honor in 1885, received the Medal of Honor in painting at the Salon of 1889 for his picture, "Breton Women at the Pardon," and at the Exposition Universelle the same year was awarded one of the grand prizes for the collective exhibition of his works. In 1892 he was made Officer of the Legion of Honor. He has received gold medals at international exhibitions at Munich, Vienna, and Ghent, and is a member of the fine arts academies of Munich, Stockholm, and Berlin

In all M. Dagnan's pictures we find three pre-eminent qualities: * * * sincere observation, logical execution and emancipation from academic influence

John C. Van Dyke, Art and Criticism

30—Madonna of the Rose

Loaned by Mr. Thomas Shields Clarke

31—Girl with Oranges

Loaned by Mr. Henry Kirke Porter

Daubigny, Charles François

Born, Paris, 1817: died, Paris, 1878. Pupil of Paul Delaroche. Medals: 2d class, 1848; 1st

class, 1853; 3d class, 1855; 1st class, 1857, 1859, and 1869; Legion of Honor, 1859; Officer, 1874

Nobody better than he gives to a landscape its just accent and its true character. By these very rare qualities, he is of the family of the Masters: like them he has the gift of breadth of execution, *primesautière*, without emphasis, but without hesitation

Theodore Pelloquet, Dictionnaire de poche des artistes contemporains, 1858

Daubigny is pre-eminently the poet of the river. Who has painted its slow current gliding stealthily under the shadows of rocky and wooded shores, as he has? Who has so felt the beauty of the velvet dark pool where the stream loiters in the morning coolness of its covers? Who has looked with such reverent and loving eyes upon its flashing splendors beneath the fading light of evening? Who has so exquisitely suggested the river's mysteries, or so nobly interpreted the majestic seaward flow of its flood? He has given to the Oise a fame that will extend as far as the frontiers of art extend

William Howe Downes, Twelve Great Artists

32—Le Rû Valmondois

Collection Sartin

33—Landscape

34—Solitude

Nos. 32, 33, 34 loaned by the A. M. Byers Estate

35—The Open Sea

Loaned by Messrs. Cottier and Company

36—Late Afternoon

Loaned by Mr. Charles Donnelly

37—Le Moulin des Gobelles

Loaned by Mr. William L. Elkins

38—Scene on the River Oise

Loaned by Mr. Alexander R. Peacock

39—Morning on the Oise
(Salon picture of 1886)

Loaned by Mr. E. Burgess Warren

DECAMPS—ALEXANDRE GABRIEL

Born, Paris, 1803: died, Fontainebleau, 1860.
Pupil of Abel de Pujol, David and Ingres

He had a deep pathos and poetry, and was profoundly moved by a certain kind of roughness and wildness in nature and in men; he was a powerful and masterly colorist. * * * He had real genius, and saw nature for himself

Philip Gilbert Hamerton, Contemporary French Painters

He was hardly one of the paladins of Romanticism; but he bore no inconspicuous part in the battle, and his influence was good in type and considerable in degree

W. E. Henley, A Century of Artists

40—Dogs and Children

Loaned by Mr. D. T. Watson

DEGAS, HILAIRE GERMAIN EDGAR, Paris

Born, Paris, 1834. A pupil of Lamothe, M. Degas entered the École des Beaux-Arts in 1855

Two influences were destined to have a profound effect on the artist's work and career. First, the friendship and principles of Manet; secondly, the Art of Japan

Rose G. Kingsley, A History of French Art

It is only in literature that Degas has a parallel. If a comparison between them be at all possible, it might be said that his style in many ways recalls that of the brothers de Goncourt. As these have enriched their language with a new vocabulary for the expressions of new emotions, Degas has made for himself a new technique. * * * He is amongst the most delicate and refined artists of the century

Richard Muther, History of Modern Painting

41—The Dancing Lesson

Loaned by Mr. A. J. Cassatt

42—Race Horses

43—Race Horses

44—Ballet Dancers

Nos. 42, 43, 44 loaned by Messrs. Durand-Ruel and Company

Delacroix, Ferdinand Victor Eugène

Born, Charenton-St.-Maurice, near Paris, 1799: died, Paris, 1863. Legion of Honor, 1831; Officer, 1846; Commander, 1855; Member of the Institute, 1857

What Delacroix did was to express the spirit, the tendencies, the ideals, the passions, the weaknesses of a new age in terms so novel and forcible as to be absolutely appropriate. * * * His invention is inexhaustible; his capacity of treatment may be compared with that of Hugo in words and with that of Berlioz in music

W. E. Henley, Views and Reviews: Art

45—The Signal

Loaned by the A. M. Byers Estate

Diaz De La Peña, Narcisse Virgilio

Born, Bordeaux, 1808: died, Mentone, 1876. Medals: 3d class, 1844; 2d class, 1846; 1st class, 1848; Legion of Honor, 1855

Diaz had many masters—Delacroix, Correggio, Millet, Rousseau, Prudhon—and succumbed to many influences in turn. But if he followed, it was only that he might learn to lead; if he copied, it was the more completely to express himself. His master qualities are fancy and charm; but capricious as he was, and enchanting as he never failed to be, he was a devout student and a rare observer of nature. * * * He had a touch of the madness of genius, or that madness of the sunshine (of which his old companion (Dupré) speaks) would certainly have escaped him. And rightly to express his ideas and sensations, he made himself a wonderful vocabulary. His palette was composed not of common pigments, but of molten jewels; they clash in the richest chords, they sing in triumphant unison, as do the elements of music in a scene of Berlioz. * * * If they meant nothing they would still be delicious. But beyond them is Diaz—the poet, the *fantaisiste*, the artist, and that makes them unique

W. E. Henley, A Century of Artists

46—The Descent of the Bohemians

Loaned by Mr. Charles Donnelly

47—The Forest of Fontainebleau

Loaned by Mr. Johns McCleave

48—Landscape: Fontainebleau

Loaned by Mr. Emerson McMillin

49—Boy with Dogs

Loaned by Mr. Lawrence C. Phipps

50—The Three Girls

Loaned by Mr. J. M. Schoonmaker

Dupré, Jules

Born, Nantes, France, 1812: died, Isle of Adam, 1889. Medals: 2d class, 1833 and 1867; Legion of Honor, 1849; Officer, 1870

Corot called him "the Beethoven of Landscape." And this is especially true of his "Marines." For his sea pieces were the result of the Franco-Prussian War, when he was shut up for six months in his house at Cayeux-sur-mer. And the agony of his country seems suggested in the noble gravity and sadness of these pictures

Rose G. Kingsley, A History of French Art

Dupré and Diaz are the decorative painters of the Fontainebleau group. They are, of modern painters, perhaps the nearest in spirit to the old masters, pictorially speaking. They have the *bel air* and belong to the aristocracy of the painting world

W. C. Brownell, French Art

51—Marine

Loaned by the A. M. Byers Estate

52—The Fisherman

Loaned by Mr. Lawrence C. Phipps

Fortuny y Carbo, Mariano José Marie Bernardo

Born, Reus, Catalonia, Spain, 1838: died, Rome, 1874. Pupil of the Academy de Bellas Artes, Barcelona, and Claudio Lorenzalez. In 1857 he won the Prix de Rome from Spain, and from

that time he quickly rose to fame. Chevalier of the Order of Charles III. Diploma to the Memory of Deceased Artists, Exposition Universelle, 1878

Fortuny stands for all that is technically brilliant in the modern art of painting; he founded the "school of the hand," as Yriarte called it; he was the father of the whole brood of virtuosi like Zamacois, Domingo, Madrazo, Rico, and Boldini

William Howe Downes, Twelve Great Artists

The name which has been oftenest spoken for the past four months in the world of art is surely that of Fortuny. One question never failed when artists and amateurs met—Have you seen Fortuny's paintings? For Fortuny is a painter * * * marvelously original, of finished talent, sure of himself

M. Theophile Gautier, May, 1870

53—Courtyard, Alhambra

Loaned by Mr. Samuel Untermyer

Fromentin, Eugène

Born, La Rochelle, 1820: died, St. Maurice, France, 1876. Pupil of Rémond and Cabat. Medals: 2d class, 1849, 1857; 1st class, 1859; Legion of Honor, 1859; Officer, 1869

One of the most attractive personalities of the middle of the century, with the twofold gifts of writer and painter. Eugène Fromentin was an artist to the core, and whether on canvas or in his books, it is always the poet who speaks. * * * A colorist and a poet, Fromentin rendered all the moral and seductive charm of local truth combined with exquisite harmony and

purity in the three silvery notes of the Sahel — white, blue and green

Rose G. Kingsley, A History of French Art

54—Return from the Fantasia

Loaned by the A. M. Byers Estate

GAINSBOROUGH, THOMAS, R. A.

Born, Sudbury, England, 1727: died, London, 1788. Pupil of Gravelot, St. Martin's Lane Academy, and Frank Hayman. Was one of the thirty-six original members of the Royal Academy. Sir Joshua Reynolds observes of him: "Whether he most excelled in portraits, landscapes, or fancy pictures, it is difficult to determine," and Ruskin calls him "the purist colorist of the English school"

He had vastly more work than he could do; Clive, Johnson, Garrick, Mrs. Siddons, Lady Mary, Richardson, Quin, Burke, Franklin — everybody sat to him

W. E. Henley, A Century of Artists

Art with no common gifts her Gainsborough graced,
Two different pencils in his hand she placed;
'This shall command,' she said, 'with certain aim,
A perfect semblance of the human frame;
This, lightly sporting on the village green,
Paint the wild beauties of the rural scene'

A Pindaric Ode on Painting, London, 1768

"If ever this nation should produce a genius sufficient to acquire to us the honorable distinction of an English school, the name of Gainsborough will be transmitted to posterity in this history of the art, among the first of that rising name." This opinion, expressed by the

President of the Royal Academy (Sir Joshua Reynolds) within a few months of the death of his great brother artist; and now, nearly a century later, the splendid genius, as a worthy compeer of Hogarth, Wilson and Reynolds, * * * is still pointed at with pride by those who believe in the existence of native art

George Brock-Arnold, Gainsborough

55—David Garrick

56—Mrs. Isabella Kinloch

57—Landscape with Cart

58—Landscape

Nos. 55, 56, 57, 58 loaned by the A. M. Byers Estate

59—Landscape

Loaned by Senator William A. Clark

60—Countess of Harborough

Loaned by Mr. D. T. Watson

Gérôme, Jean Léon, Paris

Born, Vesoul, Haute-Saône, 1824. Pupil of Paul Delaroche and Gleyre. Medals: 3d class, 1847; 2d class, 1848, 1855; of honor, 1867, 1874, 1878; for sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of the Institute, 1865

The Christian Martyrs, the Death of Caesar, the Thumb Reversed, and its true companion piece, The Gladiators Saluting Vitellius, form the four great masterpieces of composition, invention, and erudition of all Gérôme's works. In the Pollice Verso, * * * the burly Gaul who has thrown under his feet the lighter

NATIONAL GALLERY LIBRARY

net-thrower (Retiarius) of the arena, turns to ask of the emperor and the spectators if he shall show mercy or slay. Every *motif* of the composition, every factor of the entire picture, such as the imperial gesture of the burly figure, the nervous, despairing clutch of the outstretched hand of the victim appealing for mercy to the emperor and vestal virgins, has intense dramatic significance and force. That to a Roman audience it was no more than a spectacle of the theatre, and not a scene of life or death to a fellow being, the artist has well expressed by all the indications of the temper of the spectators. This finds its fullest expression in the stolid indifference with which Domitian, putting a fig to his mouth, glances from the gay courtesan at his side to the vestal virgins, and they with emphatic gesture, though the victim is even then subdued and earnestly stretching forth his arm in appeal, demand the slaying of the weaker

C. H. Stranahan, A History of French Painting

Here are not two, but three majesties—the lion, the sun, and Gérôme; the last having on his brow the flash of a triple crown

Wesley Reid Davis, Catalogue of Modern Masterpieces of the late William H. Stewart, 1898

61—Pollice Verso

Loaned by Mrs. Henry C. Potter

62—The Two Majesties

Loaned by Mr. J. M. Schoonmaker

HALS, FRANS, the elder

Born, Antwerp, 1584: died, Haarlem, 1666.
Pupil of Karel Van Mander

If, I say, there is any one with any wish to be a great and true artist, let him come to Haarlem and

study these truly wonderful works of an artist whose fame, long slumbering, will yet receive its due, and whose works will hold their own with those of Titian, of Velasquez, of Gainsborough, and of Reynolds; for as a portrait painter, Hals is on a level with these four—in fact he may be called the Velasquez of the North

Lord Ronald Gower, Handbook National Portrait Gallery

Really to know him * * * one must go not only to Holland, but to Haarlem. Haarlem is Frans Hals as Parma was Correggio. But while Correggio has almost faded from the walls where he revealed himself, Hals is as living, as fresh, as powerful in his home to-day as when his models walked its streets

M. G. Van Rensselaer, Frans Hals, Century Magazine, July, 1883

63—Portrait of a Gentleman

Loaned by the A. M. Byers Estate

64—Portrait

Loaned by M. Knoedler and Company

65—The Burgomaster

Loaned by Mr. Charles M. Schwab

HARPIGNIES, HENRI JOSEPH, Paris

Born, Valenciennes, France, 1819. Pupil of Achard. Medals: 1866, 1868, and 1869; 2d class, 1878; Legion of Honor, 1875; Officer, 1883

Born, with Courbet, seven years after Rousseau, * * * Harpignies worked with the older men of 1830 quite as much as a companion and fellow-laborer as a pupil and follower * * * and without him the

renascence of art in our century had wanted a characteristic note

R. A. M. Stevenson, A History of French Art, Rose G. Kingsley

66—Landscape

Loaned by Mr. John G. Holmes

67—Souvenir des Bony sur Loire

Loaned by Mr. Lawrence C. Phipps

HENNER, JEAN JACQUES, Paris

Born, Bernwiller, Alsace, 1829. Pupil of Dröll-ing and Picot. Won the Grand Prix de Rome in 1858. Medals: 3d class, 1863, 1865, and 1866; 1st class, 1878; Legion of Honor, 1873; Officer, 1878

The analyst does not exist who could account completely for his charm

Frederick Wedmore, Jean Jacques Henner, The Magazine of Art

By this manner of painting flesh and of throwing light upon it, Henner has won for himself an important place in modern art

Richard Muther, History of Modern Painting

68—A Head

Loaned by Mr. William N. Frew

69—A Head

Loaned by Mr. George T. Oliver

HOBBEMA, MEYNDERT (Minderhout)

Born at Koeverden or at Amsterdam (?) in 1638: died at Amsterdam; buried December 14,

1709. * * * Formed himself under the influence of Jacob van Ruisdael. Much neglected in his lifetime, and little esteemed, this painter now takes rank as one of the greatest masters of landscape art, thanks to the initiative of England, where nine-tenths of his works are to be found. With less inventive genius and less poetic feeling than Ruisdael, Hobbema surpassed him in truth to atmospheric effect, in tone, and in brilliancy of color. These qualities give a magical beauty to the generally prosaic scenes which he habitually treated

Whither does he go, if not to the mills of Guelderland, mills made for him, around which he has lingered during half his lifetime, turning always to a new aspect of the same place, a new revelation of inexhaustible nature? You recognize them from having seen them at the Louvre, roofs tinted red, palings worm-eaten and water-worn, the shepherd from the farm, the quiet stream sleeping in the shade of large trees, and men with red caps wandering by the way. How often has he not sat there waiting for the sun to bring him the wished-for effect, forcing himself then to calculate the exact relationship of tones until his hand could give with strict justice each detail of the harmonious 'ensemble' which nature displayed before him! Some read nature, some listen to her: Hobbema reveals her

Leon Lagrange, Gazette des Beaux-Arts

70—The Watermill

Loaned by the Art Institute of Chicago
From the Demidoff Collection

HOGARTH, WILLIAM

Born, London, 1697: died, London, 1764

Holbein, Van Dyck and Lely went to England with talents already matured, with nothing to learn from, and everything to teach, their hosts; but they founded no school, and British art never knew youth, even adolescence; it came into the world grave, self assured and mature, and William Hogarth was the English Giotto

Theophile Gautier, Temple Bar, 1802

What Hogarth did we hardly require nowadays to remember very carefully, because his works are household works, but it behooves us still to keep in mind what was the place he held, for the passage of time has only made his place more eminent. He was the first of English genre painters, and though a century and a half has passed since his practice, he remains the greatest. For myself I hardly know where I may light upon another instance anywhere in which an endless fertility and ingenuity of invention has been allied with technical powers of execution so sane and so unerring — in which gifts of the dramatic are joined so completely to those of the pure painter

Frederick Wedmore, Masters of Genre Painting

71—Peg Woffington

Loaned by Mr. George A. Hearn

HOPPNER, JOHN, R. A.

Born, London, 1758: died, London, 1810. Pupil of the Royal Academy, London. Became an A. R. A., 1792, and R. A. in 1795. Published, 1803, "A Select Series of Portraits of Ladies of Rank and Fashion," painted by him

Hoppner was no blind worshipper of the gods of others; his chief deity was nature—nature exalted and

refined; he sought for elegant simplicity of form and poetic loftiness of sentiment

Allan Cunningham. The Lives of the Most Eminent British Painters

72—Portrait of Miss Burrell

Loaned by Mr. Charles M. Schwab

INNESS, GEORGE, N. A.

Born, Newburg, New York, 1825: died, Bridge of Allan, Scotland, 1894. Pupil of Regis Gignoux. Elected an A. N. A., 1853, and N. A., 1868

Had his medium been words, he would have been nearer to Wordsworth than to Tennyson; satisfied to interpret nature rather than to use her for the setting of some thought of his own. In the same way he was much nearer to Rousseau and Daubigny than to Corot

Charles H. Caffin, American Masters of Painting

For there is in all his characteristic works a rich, full, pulsing life, which testifies to his wonderful power of infusing his own exuberant spirit into the inanimate canvas and pigments, and making them breathe the very breath of nature

William Howe Downes, Twelve Great Artists

73—In the Valley

Loaned by Mr. Emerson McMillin

74—The Coming Shower

Loaned by Mrs. William Thaw

75—The Clouded Sun

Carnegie Institute Permanent Collection

ISABEY, EUGÈNE LOUIS GABRIEL

Born, Paris, 1804: died, Paris, 1886. Son and

pupil of Jean Baptiste Isabey. Medals: 1st class, 1824, 1827, 1855; Legion of Honor, 1832; Officer, 1852

Théophile Gautier summarizes his qualities thus: He has a warm color, a sparkling faculty; * * * his smallest sketch, his roughest design, reveals the true artist and has no need of a name to be recognized; every brush stroke is a signature. He is original, and creates a microcosm of all his pieces in which he displays his talent

76—Port of Honfleur

Loaned by Mr. John Caldwell

77—Country Tavern

Loaned by Senator William A. Clark

ISRAELS, JOSEF, The Hague

Born, Gröningen, Holland, 1824. Studied at Amsterdam under Pienemann and in the studio of Cornelius Kruseman, and under Henri Scheffer and Picot. Medals: Paris, 3d class, 1867; 1st class, 1878; Chevalier of the Legion of Honor, 1867; Officer, 1878; Order of Leopold

Amongst the moderns Israëls is one of the greatest and most powerful of painters, whilst he is, at the same time, a profound and tender poet. With a few strokes he has the secret of rendering the moist atmosphere and the tender notes of the sky. In him is the embodied strength of modern Holland

Richard Muther, History of Modern Painting

Israels' touch makes what is ugly appear lovely. * * * He gives to ordinary matters a deep interest and a rare charm to what is commonplace

J. de Meester, Dutch Painters of the Nineteenth Century, Max Rooses

78—Landscape with Figures

Loaned by Mr. George A. Hearn

79—The Mother and Child

Loaned by Mr. John G. Johnson

80—The Wide, Wide Sea

Loaned by Mr. James B. Laughlin

JACQUE, CHARLES ÉMILE

Born, Paris, 1813: died, 1894. Medals: 3d class, 1861, 1863, 1864; Chevalier of the Legion of Honor, 1867

Why have Charles Jacque's works such a powerful charm? It is because they always show us things or persons such as they are in nature; because he studies them in the course of their usual life and avocations; and because this sincerity carries us without effort to the scene that he chooses to represent

Rene Menard, French Artists of the Present Day

81—An Approaching Storm

Loaned by Mr. George M. Laughlin

82—Sheep: Edge of the Forest

Loaned by Messrs. M. Knoedler and Company

83—Flock at Fontainebleau

Loaned by Mr. D. T. Watson

KNELLER, SIR GODFREY

Born, Lübeck, Germany, 1646: died, Twickenham, England, 1723. Reputed to have studied

under Rembrandt and Ferdinand Bol at Amsterdam, and in Rome under Carlo Maratta and Berlini(?). In 1674 he went to England, and received such a flattering reception from Charles II. that he determined to remain there. After the death of Sir Peter Lely he was made court-painter, and he received equal favor from James II., William III., who knighted him, Queen Anne, and George I., who made him a baronet

That he possessed powers of a high order is admitted by his severest critics, for some of his best portraits, as those of Newton and Dryden, are painted in a masterly manner, and had he lived in a country where his services would have been rendered according to his merits, his name would have shone among the greatest portrait painters

Spooner's Dictionary of Painters, Engravers, Sculptors and Architects

Such are thy pictures, Kneller! such thy skill,
That nature seems obedient to thy will,
Comes out and meets thy pencil in the draught,
Lives there, and wants but words to speak the thought

John Dryden

84—Frances Bennet, Countess of Salisbury

Loaned by Mr. R. Hall McCormick

LAWRENCE, SIR THOMAS, P. R. A.

Born, Bristol, England, 1769: died, London, 1825. Pupil of the Royal Academy. Became A. R. A., 1791, R. A., 1794; knighted by George IV. in 1815; President of the Royal Academy, succeeding Benjamin West, 1820

One age of the great men, and the courtly beauties of England, will live to posterity on the canvas of Reynolds. Another will do so on that of Lawrence

Allan Cunningham, The Lives of the Most Eminent British Painters

85—Portrait of a Lady

Loaned by Mr. George A. Hearn

86—The Augustine Children

Loaned by Mr. Joseph Jefferson

LENBACH, FRANZ VON, Munich

Born, Schrobenhausen, Bavaria, 1836. Pupil of Munich Academy and of Gräfle, then of Piloty, whom in 1858 he accompanied to Rome. Medals: Paris, 3d class, 1867; Gold, Munich, 1869; Spanish Order of Charles, 1869; 1st class, Paris, 1875; Munich, 1879; Vienna, 1882

Some of his Bismarck portraits, as well as his last pictures of the old Emperor Wilhelm, will always stand amongst the greatest achievements of the century in portraiture. "Bien comprendre son homme," says Bürger-Thoré, "est la première qualité du portraitiste," and this faculty of the gifted psychologist has made Lenbach the historian elect of a great period, the active recorder of a mighty era

Richard Muther, History of Modern Painting

87—Bismarck

Loaned by Mr. Charles M. Schwab

LEROLLE, HENRY

Born, Paris, 1851 (?). Pupil of Lamothe.

Medals: Salon, Paris, 3d class, 1879; 1st class, 1880; Legion of Honor, 1889; Gold Medal, Exposition Universelle, 1900

He paints broadly and solidly. * * * Lately, somewhat in the style of Millet, he has taken subjects from peasant life. His "In the Country," of 1880, is in the Luxembourg

C. H. Stranahan, A History of French Painting

88—In the Country

Loaned by Mr. Charles Donnelly

89—Seeking a New Place

90—Shepherdess

91—By the River

Nos. 89, 90, 91 loaned by Mr. E.M. O'Neill

Lhermitte, Léon Augustin, Paris

Born, Mont-Saint-Pere, France, 1844. Pupil of Lecoq de Boisbaudran. Medals: 3d class, 1874; 2d class, 1880; Chevalier of the Legion of Honor, 1884; Grand Prix, 1889, Exposition Universelle; Officer, Legion of Honor, 1894

The works of Lhermitte are pathetic but not melancholy, sombre but not gloomy, and there is about them all a dignity and grandeur which might, in certain cases, be characterized as almost classic. The predominating quality of everything from his hand is sincerity, but he reverences beauty as well as truth, and recognizes with rare intuition all that is noblest and best in human nature

Mrs. Arthur Bell, Representative Painters of the Nineteenth Century

Lhermitte displays the peasant in all rusticity. He knows the country and the labors of the field which make the hands horny and the face brown

Richard Muther, History of Modern Painting

92—A Young Harvester

Loaned by Mr. John G. Holmes

MAES (Maas), NICHOLAAS

Born, Dordrecht, 1632, the year in which Rembrandt produced his famous "Anatomical Lesson;" died, Amsterdam, 1693. Pupil of Rembrandt, and distinguished from most of the Dutch *genre* painters by his richer coloring

What Turner, Constable, De Wint did for the country—in revealing beauty and interest hidden till they pourtrayed them—De Hooch and Van der Meer and Nicholas Maes did for the home

Frederick Wedmore, Masters of Genre Painting

A picturesque interior, walls dashed with light and shadow, a figure or two, rich in color, and a poetic sentiment of quiet home life, were things that evidently appealed to him. It was a *genre* of his own, and he painted it best because he loved it best. * * * How well he felt the simple truth and tender pathos of humble life

John C. Van Dyke, Old Dutch and Flemish Masters

93—The Lacemaker

Loaned by the A. M. Byers Estate

MANET, ÉDOUARD

Born, Paris, 1833: died there, 1883. Pupil of Couture. He was founder and head of the Impressionist School

It has taken him years to force open the doors of the Salon, but to-day his name shines in letters of gold upon the façade of the Ecole des Beaux-Arts as that of the man who has spoken the most decisive final utterance on the behalf of the liberation of modern art. * * * In his "Angels at the Tomb of Christ" he has sought as little as did Velasquez in his picture of the Epiphany, to introduce any trace of heavenly expression into the faces, but as a piece of painting it takes its place amongst the best religious pictures of the century

Richard Muther, History of Modern Painting

94—Angels at the Tomb of Christ

Loaned by Messrs. Durand-Ruel and Company

Maris, Jacobus

Born, The Hague, 1837: died, The Hague, 1899. Pupil of The Hague Academy, then of Stroebel and Hubertus van Hove, whom he followed to Antwerp, where he became a pupil of De Keyser and of Van Lerius; went to Paris, 1866, studying under Hébert. Honorable Mention, Salon, Paris, 1884; Gold Medal, Exposition Universelle, 1889

None since Constable, the ancestor with whom to my mind he has most in common, has rendered clouds—the mass and the gait of them, the shadows and the light, the mystery and the wonder and the beauty—with such an insight into essentials, and such a command of appropriate and moving terms as Jacobus Maris. He paints them * * * full of the daylight and the wind, menacing with storm, or charged with the benediction of the rain; and they look upon you from this canvas like the living children of the weather that they are

W. E. Henley, Views and Reviews: Art

95—Amsterdam

Loaned by Mr. William L. Elkins

96—The Bridge

Loaned by Mr. John G. Johnson

97—Canal and Buildings: Holland

Loaned by Mr. Alexander R. Peacock

Martin, Homer Dodge, N. A.

Born, Albany, N. Y., 1836: died, St. Paul, Minn., 1897. Pupil of William Hart. Elected A. N. A. 1868, and N. A., 1875. Member of the Society of American Artists

In that beautiful "Adirondack Scenery," with its waves of brilliant foliage rolling between the brow on which we feel ourselves standing, and the distant cliffs of mountains, what exuberance of spiritual joy! In his masterpieces there is the evidence of a great mind, for the time being unreservedly consecrated to great ends, and expressing itself in an imagery of grandeur and enduring suggestiveness. To recognize these qualities is to rank him highest of all the poet-painters of American landscape

Charles H. Caffin, American Masters of Painting

98—Adirondack Scenery

Loaned by Mr. Samuel Untermyer

Mauve, Anton

Born, Zaandam, Holland, 1838: died, Arnhem, 1888. Pupil of Pieter Frederick Van Os. Member of the Dutch Society of Arts and

Sciences and the Société des Aquarellistes Belges, and a Knight of the Order of Leopold

And when shall we find another Mauve? The void he has left behind will probably never be filled. * * * I have lost a friend, but the country has lost an artist

Josef Israels, Dutch Artists of the Nineteenth Century, Max Rooses

99—Over the Downs

Loaned by Mr. John Caldwell

100—The Woodcutters

Loaned by Mr. Joseph Jefferson

101—Near the Journey's End

Loaned by Mr. Alexander R. Peacock

Max, Cornelius Gabriel, Munich

Born, Prague, Bohemia, 1840. Pupil of the Prague Academy under Engerth, 1854–58, then for three years of Vienna Academy under Blaas, Würzunger, Rubens, Mayer, and finally in Munich of Piloty, 1863–67. Honorary Member of Munich Academy. Gold Medals in Berlin and Munich

His art was an art without ancestry, an entirely personal art; something which no one had before Max, and which after him few will produce any more

Richard Muther, History of Modern Painting

102—A Roman Girl

Loaned by Mr. John Caldwell

Meissonier, Jean Louis Ernest

Born, Lyons, 1815: died, Paris, 1891. Pupil of Cogniet, and was made a member of the Beaux-Arts in 1861. Medals: 3d class, 1840; 2d class, 1841; 1st class, 1843, 1848; Chevalier of the Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878; Member of the Institute, 1861; Munich Academy, 1867; Honorary Member of the Royal Academy, London, and other academies. He first made himself known as an illustrator of books, but soon began to paint *genre* pictures on a small scale, with the microscopic detail and finish for which he was famous

I never hesitate about scraping out the work of days and beginning afresh, so as to satisfy myself, and try to do better. Ah! that "better" which one feels in one's soul, and without which no true artist is ever content

Meissonier's Conversations

Perfection is so rare in this world that when we find it we must pause and pay it the tribute of our silent admiration. It is easy to say that Meissonier should have put in this and omitted that. Had he painted differently, he would have been some one else. The work is faultless, and such genius as he showed must ever command the homage of those who know by experience the supreme difficulty of having the hand materialize the conception of the mind

William Michael Rossetti

Of all the celebrated modern painters of Europe * * * Meissonier's personality stands out as the most * * * interesting in regard to painting, both on account of his particular method and process of

work, and because of his wonderful power, conscientiousness, and respect for his art

Charles Yriarte, E. Meissonier, Personal Recollections and Anecdotes

103—The Standard Bearer

Loaned by Mr. Henry W. Oliver

METTLING, LOUIS

Born, Dijon, France, 1847. Studied at the Ecole des Beaux-Arts, Lyons, and with Cabanel, Paris. Honorable Mention, Salon, Paris, 1888, and at the Exposition Universelle, Paris, 1889. Member of the Socieété des Artistes Francais

He is a painter pure and simple. For beauty, human interest, human sentiment, he cares little or nothing. But he is keenly alive to the suggestiveness of light and atmosphere, the pictorial quality of facts. * * * His method masterly, his style of a sober brilliance. A modern as Velasquez is modern, he may be said to derive from that great master, and to be not unworthy his descent

W. E. Henley, Memorial Catalogue, French and Dutch Loan Collection, Edinburgh, 1880

104—Head of a Boy

Loaned by Messrs. Cottier and Company

MEYER, JOHANN GEORG, called Meyer von Bremen

Born, Bremen, Germany, 1813; died, Berlin, 1886. Pupil of the Düsseldorf Academy under Karl Sohn and Schadow. Painted Biblical subjects, afterwards *genre*. Member of the Amsterdam Acad-

emy; Order of Leopold; Medal, Centennial Exposition, Philadelphia, 1876

The pictures seem to belong to each person who has looked at them, because they appeal to all hearts and fix themselves in all memories

Clara Erskine Clement, Artists of the Nineteenth Century and Their Works

105—Faggot Gatherer

Loaned by Mr. Charles Donnelly

Millais, Sir John Everett, R. A.

Born, Southampton, England, 1829: died, 1895. He won the silver medal at the Royal Academy in 1843, and the gold medal in 1847. In 1848, with Holman Hunt and D. G. Rossetti and others, he founded the Association which was afterwards known as the Preraphaelite Brotherhood. He became an A. R. A., 1854, and R. A., 1863, and was created a baronet in 1885. Medals: 2d class, Paris, 1855; Medal of Honor, 1878, in which year he was made an Officer of the Legion of Honor, and was chosen a member of the Institute of France in 1883. He was also a member of the Academies of Edinburgh, Antwerp, Madrid and Rome

Only a worshipper of children, with the most absolute sympathy with their ways and habits, could have painted pictures as persuasive as "Cherry Ripe," "A Waif," "The Princess Elizabeth," and that long series of pretty studies, of which "Perfect Bliss," "Dropped From the Nest," "Forbidden Fruit" and "Little Mrs. Gamp" may be quoted as types

A. L. Baldry, Sir John Everett Millais

106—Little Mrs. Gamp

Loaned by Messrs. M. Knoedler and Company

MILLET, JEAN FRANÇOIS

Born, Greville, France, 1814: died, Barbizon, 1875. Pupil of Mouchel and of Langlois in Cherbourg and of Delaroche in Paris. Medals: 2d class, Paris, 1853, 1864; 1st class, 1867; Legion of Honor, 1868. "A peasant himself in origin, his representations of peasant life were painted with simple, earnest feeling and a comprehension of its pathos such as no other painter has reached"

"I recognize," wrote Millet of a drawing of Michael Angelo's in the collection at the Louvre, "that the man who did that had the power to personify in a single figure all human good and all human evil." The reflection is exactly descriptive, on a narrower scale, of the nature of Millet's own capacity and of the object of his own endeavor. "It is necessary to be able to make what is trivial serve to express what is sublime," he said on one occasion; "One must grasp the infinite," on another, and these two utterances, as they explain his ambition, may be held to describe his achievements also. * * * From his hillsides and darkling expanses of plain he speaks with the very voice of the ground. In a solitary figure he resumes and typifies the fortunes of a hundred generations of patient toil. He is a Michael Angelo of the glebe; and his shepherds and his herd-women are akin in dignity and grandeur to the prophets and sybils of the Sistine frescoes

W. E. Henley, Jean Francois Millet

There are people who say, I see no charm in the country. I see much more than charm — I see infinite splendors, but none the less I see down there in the plain the steaming horses dragging the plough, and in

a rocky corner a worn out man whose "ban!" has been heard since early morning, and who stops for a moment to straighten himself and take breath

From the Letters of Jean Francois Millet

107—The Milk Carrier

Loaned by Mr. Charles M. Schwab

108—Returning Home

Loaned by Mr. Samuel Untermyer

109—Counting the Flock

110—Country Lane

Nos. 109, 110 loaned by Mr. E. Burgess Warren

MONET, CLAUDE JEAN, Paris

Born, Paris, 1849. Pupil of Gleyre. * * * A legitimate heir in his passionate sense of color of the great Turner, M. Claude Monet has gone further in his analysis of color, of light, of atmosphere, than any other member of the Impressionist School. He paints straight from nature; and seeing nature with the eye of the colorist as well as the poet, he is not afraid to find in nature color harmonies hitherto hardly noticed

Rose G. Kingsley, A History of French Art

Monet is subtle in his own way, so superbly successful within his own limits, that it is time wasted to quarrel with the convention-steeped philistine who refuses to comprehend even his point of view, who judges the pictures he sees by the pictures he has seen. He has

not only discovered a new way of looking at nature, but he has justified it in a thousand particulars. Concentrated as his attention has been upon the effects of light and atmosphere, he has reproduced an infinity of nature's moods that are charming in proportion to their transitoriness, and whose fleeting beauties he has caught and permanently fixed

W. C. Brownell, French Art

111—Belle Isle: Sunshine

112—Dawn at Antibes

Nos. 111, 112 loaned by Mr. William H. Fuller

Monticelli, Adolphe

Adolphe Monticelli was born in 1824 in Marseilles. He was grounded in art by the local master, who was a pupil of Ingres. In Paris, however, he succumbed to the influence, first of Delacroix and then of Diaz, and was converted from a belief in line to the fanaticism of color. Returning to Provence, he seems to have filled the Rhône valley with legends about himself and with pictures the work of his hand; but he was presently obliged to go again to Paris. He was driven south by the advance of the German armies, and, after crossing France on foot, he settled in his native city, and lived there until his death in 1886

Adapted from W. E. Henley, Memorial Catalogue, French and Dutch Loan Collection, Edinburgh, 1886

True it is that he has a magic—there is no other word for it—of his own

W. E. Henley, Memorial Catalogue, French and Dutch Loan Collection, Edinburgh, 1886

113—The Princess

Loaned by Messrs. Cottier and Company

Munkacsy, Mihaly (Michael Lieb)

Born Munkacz, Hungary, 1844: died, Bonn, Rhenish Prussia, 1900. The original family name was Lieb, but when Hungary was recognized as an independent kingdom every Hungarian citizen received the right to choose a distinctive Hungarian name, and the Lieb family, loyal Hungarians, though of German descent, adopted a modification of the name of their town. Pupil of Szamosy, at the College of Arad, and Ligeti; also studied in Munich under Franz Adam. Medals: Paris, 1870; 2d class, 1874; of Honor, 1878; Vienna, 1872; Legion of Honor, 1877; Officer, 1878; Member of the Munich Academy, 1881

Few men have experienced such vicissitudes of fortune, and fewer still have attained the degree of success achieved by Munkácsy, and therein we render homage to the man

Arthur Fish, The Magazine of Art

114—The Haymakers

Loaned by Mr. Emerson McMillin

Murillo, Bartolomé Estéban

Born, Seville, Spain, 1618: died there, 1682. Pupil of Juan del Castillo, later of Velasquez, then in the zenith of his fame, who gave him

valuable counsel, and obtained admission for him to the royal galleries, where he copied the works of the great masters. The fertility of his talent, only paralleled by that of Lopez de Vega in literature, enabled him to cover the walls of private and public buildings at Seville with pictures, now scattered all over Europe. In representing his favorite subject, the Virgin of the Conception, of which the finest example is that in the Louvre, Murillo so far surpassed all other painters that he obtained the surname of the Painter of the Conception

As a religious painter he ranks second only to the great masters of Italy. In ideal grace of thought and in force and perfection of style he yields, as all later artists must yield, to that constellation of genius of which Raphael was the principal star. But his pencil was endowed with a power of touching religious sympathies and awakening tender emotions which belong to none of the Italian painters of the seventeenth century

Sir William Stirling-Maxwell, Annals of the Artists of Spain

115—The Triumph of Religion

Loaned by Mr. D. T. Watson

NEUVILLE, ALPHONSE MARIE DE

Born, Saint Omer, France, 1836: died, Paris, 1885. Pupil of Picot. Medals: 3d class, 1859; 2d class, 1861; Legion of Honor, 1873: Officer, 1881

He has freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color. * * *

In a word he has the genius of action

Ernest Duvergier de Hauranne, Revue des Deux Mondes

Neuville is peculiarly the French painter of fighting

Richard Muther, History of Modern Painting

116—The Wounded Friend

Loaned by the A. M. Byers Estate

117—Salute to a Wounded Officer

Loaned by Mr. Henry Darlington

Opie, John, R. A.

Born, St. Agnes, Cornwall, 1761: died, London, 1807. About 1780, he went to London, heralded by Dr. John Wolcot, (Peter Pindar) as the Cornish Genius, was introduced to Sir Joshua Reynolds, and became the wonder of the hour. He became an A. R. A. in 1787, and R. A. in 1788

His vigorous pencil, in pursuit of art,
Disdain'd to dwell on each minuter part,
Impressive force—impartial truth he sought,
And travell'd in no heathen track of thought;
Unlike the servile herd, whom we behold,
Casting their drossy ore in fashion's mould,
His metal by no common die is known,
The coin is sterling, and the stamp his own

Sir Martin Archer Shee, Preface to his Lectures, 1809

There is a freshness of look and a rude homely strength in his pictures which belong to the wide

academy of Nature, and came upon him in Cornwall. His strength lay in boldness of effect, simplicity of composition—in artless attitudes, and in the vivid portraiture of individual nature

Allan Cunningham, The Lives of the Most Eminent British Painters

118—Portrait of the Artist

Loaned by Mr. R. Hall McCormick

PASINI, ALBERTO

Born, Busseto, Italy, 1826: died, Cavoretto, Italy, 1899. Pupil of Ciceri, Isabey, and Rousseau. Medals: 1859, 1863, 1864, 1868. Legion of Honor, 1868; Officer, 1878. Medal of Honor, Exposition Universelle, 1878

Turkey in Europe and Asia Minor are his domain. The landscape gives the ground-tone of his pictures. With white marble palaces that gleam bathed in sunlight, and the showy saddles of Arab horses; with inlaid weapons and Oriental turbans adorned by precious stones; with the outline of far-off mosques and tapering minarets with wandering caravans, * * * with elements such as these he composed his * * * exquisite pictures

Richard Muther, History of Modern Painting

119—Oriental Stable

Loaned by Mr. J. M Schoonmaker

RAEBURN, SIR HENRY, R. A.

Born, Stockbridge, Scotland, 1756: died near there, 1823. Elected president of the Society of Artists in Scotland in 1821, and in 1831 an

A. R. A., and in 1815 R. A. On the visit of George IV. to Edinburgh in 1822 he was knighted and the next year he was appointed his majesty's limner for Scotland. His portraits are distinguished for great breadth of treatment, and character. Although influenced by Reynolds, his manner of execution was more like that of Gainsborough, with a certain appearance of facility, yet lacking in that pearly freshness, which was a marked peculiarity of the latter painter

The two painters with whom one is inevitably tempted to compare Raeburn are Hals and Velasquez

Sir Walter Armstrong, Sir Henry Raeburn

He was a born painter of portraits. He looked people shrewdly between the eyes, surprised their manners in their faces, and had possessed himself of what was essential in their character before they had been many minutes in his studio. What he was so swift to perceive he conveyed to the canvas almost in the moment of conception

R. L. Stevenson, Virginibus Puerisque

120—Mrs. Campbell

Loaned by the A. M. Byers Estate

Rembrandt van Rijn, Harmenszoon

Born, Leiden, 1606: died, Amsterdam, 1669. Pupil of Jacob van Swanenburch at Leiden and Pieter Lastman at Amsterdam. As etcher and painter, he holds a unique place in the history of art. No one has rivalled him in the management of light and shade; few in color, in char-

acter, in the expression of homely but deep interest. Absolutely original, he taught many able scholars whose best efforts show how unapproachable he is

His place is with the Michael Angelos, the Shakespeares, the Beethovens. An artistic Prometheus, he stole celestial fire, and with it put life into what was inert, and expressed the material and evasive sides of nature in his breathing forms

From the French by Florence Simmonds

The eyes and the mouth are the supremely significant features of the human face. * * * In Rembrandt's personages the eye is the center wherein life, in its infinity of aspect, is most manifest. * * * His portraits are distinguished, not only by the absolute fidelity and precision of the likeness, but by the limpidity of the gaze, which seems to reveal the soul of the sitter, inviting us to yet closer study and a yet deeper knowledge of its secrets

Emile Michel, Rembrandt: His Life, His Work, and His Time

121—Portrait of Rembrandt's Wife, Saskia

Loaned by the A. M. Byers Estate

122—The Accountant

Loaned by Mr. Charles M. Schwab

Reynolds, Sir Joshua, P. R. A.

Born, Plympton, England, 1723: died, London, 1792. Pupil of Thomas Hudson in London. In 1768, on the establishment of the Royal Academy, he was chosen its first president, and was knighted by George III. In 1784, he became principal painter in ordinary to the king.

Ruskin calls him the "Prince of portrait painters" and "one of the seven colorists of the world," placing him with Titian, Giorgione, Correggio, Tintoretto, Veronese and Turner

Sir Joshua Reynolds is the painter of English gentlemen, English ladies, and English children, painting little else—save charming bits of English landscape to set them in

E. G. Johnson, Introduction to Reynolds' Discourses

His portraits of illustrious men have the dignity and authority of history; his portraits of beautiful women, all the charms of poetry

Anna B. Jameson, Private Galleries of London

123—Mrs. Nesbitt posing as Circe

Loaned by the A. M. Byers Estate

124—Lady Juliana Penn

Loaned by Mr. D. T. Watson

Ribot, Augustin Théodule

Born, Breteuil, Eure, 1823: died, Colombes, Seine, France, 1891. Pupil of Glaize. Medals: 1864, 1865; 3d class, 1878; Legion of Honor, 1878

From the seventies his specialty was heads—separate figures of weather-beaten old folk, old women knitting or writing, old men reading, or lost in thought. * * * No artist, not even Ribera, has been a better painter of old people, and only Velasquez has painted children who have such sparkling life. Ribot attains a remarkable effect when he paints these expressive faces of his,

which seem to follow you with their looks, and are thrown out from the darkness of his canvas

Richard Muther, History of Modern Painting

125—Mignonne

Loaned by Messrs. Durand-Ruel and Company

Romney, George, R. A.

Born, Dalton-le-Furness, England, 1734: died, Kendal, England, 1802. Studied with the painter Steele, at Kendal. Never exhibited at the Royal Academy, and therefore was not elected a member of that institution. From 1775, when he settled in London, he divided the patronage of the great and wealthy with Reynolds and Gainsborough

The works of Romney are of two kinds, history and portrait; in both of which he attained, in the eyes of many, great distinction, and during his day ranked with the foremost

Allan Cunningham, The Lives of the Most Eminent British Painters

126—The Daughters of Lord Chancellor Thurlow: Katherine and Maria

Loaned by the A. M. Byers Estate

Rosenthal, Toby Edward, Munich

Born, New Haven, Conn., 1848. Studied in San Francisco under a Spanish painter (1861), then in Munich (1865) at the Royal Academy, later under Raupp, and again at the Royal Academy under Piloty. Medals: Philadelphia, 1876; Munich, 2d class, 1883

Mr. Rosenthal's picture of the "Young Monk" in the refectory of a convent was one of the most poetic in sentiment to be found in the whole Exhibition. It is pure and delicate in feeling, and skillfully painted

Prof. Weir's Official Report of the American Centennial Exhibition of 1876

127—Forbidden Longings — Remind me not that for me alone there is no Spring

Loaned by Mrs. A. A. Schmertz

Rousseau, Pierre Étienne Théodore

Born, Paris, 1812; died, Barbizon, near Fontainebleau, 1867. Pupil of Rémond and of Lethière. Medals: 3d class, Paris, 1834; 1st class, Paris, 1849, 1855; Medal of Honor, 1867; Legion of Honor, 1852. With Corot, Daubigny, Dupré and Diaz, he founded the modern French school of landscape painting, of which he is one of the chief glories. The Forest of Fontainebleau, where he spent many years of his life, supplied him with an inexhaustible mine of subjects, which he rendered with rare felicity

Theodore Rousseau has been for twenty-five years the first apostle of truth in landscape painting. * * * He emancipated the landscape painters as Moses liberated the Hebrews. * * * He led them into a land of promise, where the trees had leaves, where the rivers were liquid

Edmond About, 1857

The forest has no truer lover and no better painter. He saw it not as a crowd of trees, but as a monstrous organism, an enormous individuality; and he has rendered as none else has done the sense of its complex

mystery and immensity, its infinite changefulness of color and form, its multitudinous life, its impenetrable confusion of birth and death and increase and decay

W. E. Henley, A Century of Artists

128—Le Passeur

Loaned by the A. M. Byers Estate

129—The River Seine

Loaned by Miss Helen Miller Gould

130—Old Oak

Loaned by Mr. E. Burgess Warren

ROYBET, FERDINAND VICTOR LÉON, Paris

Born, Uzès, France, 1840. Pupil in Lyons of the École des Beaux-Arts

Ruled by a passion for the Spanish masters, * * * Roybet painted cavaliers of the seventeenth century, and other historical pictures of manners which are distinguished to their advantage from older pictures of their type, because it is not the historical anecdote, but the pictorial idea, which is their basis. * * * Roybet reveled in the rich hues of old costumes, and sometimes attained a bloom and a strong, glowing tone which rival the old masters

Richard Muther, History of Modern Painting

131—Visor Critics

Loaned by the A. M. Byers Estate

RUBENS, PETER PAUL

Born, Siegen, Westphalia, 1577; died, Antwerp, 1640. Pupil of Tobias Verhaegt, Adam van

Noort and Otto van Veen, at Antwerp. In 1588 he was admitted to the Guild of Painters, in Antwerp. In 1600 he went to Venice and studied the works of Titian and Paul Veronese. For eight years he was in the service of the Duke of Mantua. An excellent Latin scholar, he was also proficient in French, Italian, English, German and Dutch. These gifts procured him diplomatic employment, and he was sent on missions to Spain, to Philip IV, and to Charles I, of England. He was knighted by Charles, and given an honorary degree by the University of Cambridge. How hard he labored is known by the enormous number of his works—between two and three thousand

His eye is the most marvelous prism of light and color that has ever been vouchsafed to us. * * * He stamps all with the directness of his character, the warmth of his blood and the magnificence of his vision

Eugene Fromentin, Maitres d'Autrefois

Rubens is to Titian what Titian was to Raphael and Raphael to Phidias. Never did artistic sympathy clasp nature in such a wide embrace

M. Taine, Philosophe de l'Art dans les Pays-Bas

132—St. Andrew

Loaned by the A. M. Byers Estate

RUISDAEL, JACOB VAN

Born, Haarlem, 1625 (?): died there, 1682. Son and pupil of Izack van Ruisdael and probably a pupil of his uncle, Salomon van Ruisdael. He

developed himself under the influence of Cornelius Vroom, Guilliam du Bois, Allaert van Everdingen, and others. Among his pupils were Meindert Hobbema and Johannes van Kessel

He was the first artist who habitually went to nature in the true spirit of a landscape painter, the first who loved the scenes of nature for themselves, the first who distinguished himself by non-conformity to the perpetual, popular requirement of figure interest in landscape

Philip Gilbert Hamerton, Etching and Etchers

133—The Waterfall

Loaned by the A. M. Byers Estate

SCHREYER, ADOLF

Born, Frankfort-on-the-Main, Germany, 1828: died, Kronberg, Prussia, 1899. Studied at Staedel Institute, and at Stuttgart, Munich and Dusseldorf. Accompanied the Austrians on the march through the Danubian Principalities, 1854. Lived in Paris until 1870, when he settled in Kronberg, near Frankfort. Medals: Brussels, 1863; Paris Salon, 1864, 1865, 1867; Munich, 1876; Member of Antwerp and Rotterdam Academies; Court Painter to Grand Duke of Mecklenberg, 1862; Order of Leopold, 1866

Schreyer joins to a grand and bold conception a profoundly poetic sentiment. This makes him both German and French. His manner, as well as his talent, has two natures; it recalls both Delacroix and Fromentin

Courrier Artistique, February, 1864

134—Noonday Rest

Loaned by Mr. Herbert DuPuy

135—Arab Cavaliers

Loaned by Mr. Lawrence C. Phipps

136—The Bridge

Loaned by Mr. H. K. Thaw

SWAN, JOHN MACALLAN, London

Born, Old Brentford, England. Pupil of the Worcester School of Art; Lambert Art School; Gérôme, Bastien-Lepage in Paris, for painting, and of Fremiet, for sculpture. Member of Dutch Water Color Society, 1884; Honorable Mention, Salon, 1885; Silver Medal, Paris Universelle Exposition, 1889; 1st and 2d Gold Medals, Munich; 1st class Gold Medal, Painting, and 1st class Gold Medal, Sculpture, Paris Exposition, 1900

As an animal painter Mr. Swan is alone at the present time in the British school

Cosmo Monkhouse, The Magazine of Art

He constructs his animals with peculiar accuracy; the form, the character, the gesture, are admirably realized; the environment, of light and air and scenery, in which they are placed is observed, and rendered with a keen sense of the requirements of modern landscape and a full knowledge of the means by which they are to be met

W. E. Henley, Memorial Catalogue, French and Dutch Loan Collection, Edinburgh, 1886

137—Lioness and Cubs

Loaned by Mr. Charles Donnelly

138—Evening in the Desert

Loaned by Mr. Emerson McMillin

Ter Borch (Terburg), Gerard

Born, Zwolle, Holland, 1608: died, Deventer, Holland, 1681. Received his first instructions from his father, Geert Terborch, then formed himself in Amsterdam, and especially in Hearlem, where he entered the Guild in 1635 under the influence of Frans Hals, and through independent study of the master works by Titian, Rembrandt and Velasquez. In 1646-48, at Münster, he became, through the favor of the Spanish envoy, the painter of the diplomatic circle, and executed the famous portrait group of the Peace Congress, now in the National Gallery, London

Nature under his brush became filled with new meanings, for he saw that fitness to a designed end which nature stamps upon all her creations. * * * There are a few of his pictures left to us, but each one of them is worthy of long study

John C. Van Dyke, Old Dutch and Flemish Masters

139—Portrait of a Woman

140—Portrait of a Man

Nos. 139 and 140 loaned by Messrs. Cottier and Company

TROYON, CONSTANT

Born, Sevres, 1810: died, Paris, 1865. In 1842 Constant Troyon left Sevres and went to Paris. And entering the studio of Roqueplan, he found the great school of landscape painters in its glory. "From the day that he became a painter of animals, Troyon took a place of his own in the school," says Charles Blanc

In Troyon's landscapes, the light makes the whole scene luminous, and shines in the cattle's healthy eyes and touches with silvery tint the white hides of the cows, sometimes burnishing with a warmer color the woolly coats of the sheep into which you could thrust your hand, and speaking the deep repose of nature—the stream too where the cattle are drinking and standing and in whose mirror the clouds are reflected, the windless wood, the entire unity of landscape and life

J. M. Hoppin, The Early Renaissance

His good things are numbered with the art treasures of the world

W. E. Henley, A Century of Artists

141—La Bergeronnette

Loaned by the A. M. Byers Estate

142—Cows in Stable

Loaned by Messrs. Cottier and Company

143—Black Cow and Dog

Loaned by Mr. E. Burgess Warren

144—Going to Market

Loaned by Mr. D. T. Watson

Turner, Joseph Mallord William, R. A.

Born, London, 1775: died there, 1851. In 1787 he entered the school of the Royal Academy, and for a short time worked with Sir Joshua Reynolds. He was made associate of the Royal Academy in 1799, and royal academician in 1802

Mr. Ruskin places Turner amongst the seven supreme colorists of the world, the other six being, in his estimate, Giorgione, Titian, Veronese, Tintoretto, Correggio, and Sir Joshua Reynolds. I need hardly dwell upon his imaginative power, which is so evident to any one who can recognize imagination when he sees it that instances are superfluous. Every picture of Turner's, every drawing, almost every sketch, executed after he reached manhood, bears evidence of the action of imagination, which in his works would often amplify a simple theme, or heighten still further the sublimity of a sublime one

Philip Gilbert Hamerton, The Life of J. M. W. Turner

145—The Wreckers

Loaned by the A. M. Byers Estate

Van Dyck, Sir Anthony

Born, Antwerp, 1599: died, London, 1641. Pupil of Hendrick van Balen and Rubens in Antwerp. Admitted to the Antwerp Guild of Painters in 1618. Made a short visit to London 1620-21. Lived in Italy 1623-1627. Became court painter to Charles I., of England, in 1632, and was knighted while in that position

It was during the six or seven years which he passed in his native country, after his return from Italy, that

he painted some of his most important and carefully executed works. The great altar-pieces to be seen to-day in many of the churches of Belgium were produced in rapid succession. Again and again, he painted the "Holy Family," "The Madonna," "The Crucifixion," * * * pictures full of a touching religious feeling and enthusiasm

A. J. Wauters, La Peinture Flammande

Distinction—that is this artist's pre-eminent gift, his master quality, which forms an individuality, and is indelibly stamped on all those glorious works from the first tentative efforts of Rubens' pupil to the immortal portrayals of Charles I., his family and court

Jules Guiffrey, Antoine Van Dyck, From the French by William Alison

146—Portrait of the Princess Helena Leonora de Sievere

Loaned by the Art Institute of Chicago
From the Demidoff Collection

147—Portrait d'un Abbé

148—The Madonna

Nos. 147 and 148 loaned by the A. M. Byers Estate

Whistler, James Abbott McNeill, Paris

Born, Lowell, Mass., 1834. Pupil of Gleyre. Medal: Paris, 3d class, 1883; Chevalier of the Legion of Honor, 1889; Officer, 1891; Knight of the Order of St. Michael of Bavaria; Hon. Member Royal Academy of St. Luke, Rome; Hon. Member of Royal Academy of Bavaria, Munich; Member of the Société Nationale des

Beaux-Arts, France; President, Society Sculptors, Painters and Gravers, England; Grand Prix, Exposition Universelle, 1900

Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music. But the artist is born to pick, and choose, and group with science, these elements, that the results may be beautiful—as the musician gathers his notes, and forms his chords, until he brings forth from chaos glorious harmony

James Abbott McNeill Whistler, "Ten O'Clock"

The Nocturne, as Mr. Whistler has often conceived it, is suggestive rather than evocative, and it may convey no meaning whatever, unless the sympathetic spectator brings with him a store of observation and souvenirs which will enable him to travel in thought over strange sites of sky and water that form magic and yet natural landscapes

John C. Van Dyke, Art and Criticism

149—Nocturne

Loaned by Mr. John G. Johnson

150—The Falling Rocket: Nocturne in Black and Gold

Loaned by Mr. Samuel Untermyer

WILKIE, SIR DAVID, R. A.

Born, Cults, Fifeshire, 1785: died in the Bay of Gibraltar, 1841, an event which has been magnificently commemorated by the brush of J. M. W. Turner in his painting "Peace: Burial at Sea." He studied in Trustees'

Academy, Edinburgh, from 1799 to 1804. In 1805 he went to London and entered the Royal Academy as a student with a certain reputation which was acknowledged by leading artists. In 1809 he was elected an A. R. A., and in 1811, R. A. In 1823 he was appointed Limner to the King in Scotland, and in 1830, at the death of Sir Thomas Lawrence, he was made Painter in Ordinary, retaining this office under William IV. and Victoria. Knighted by William IV. in 1836

The Escape of Queen Mary is a charming picture, full of beauty and chivalry. Josephine and the Sorceress of St. Domingo is a romantic scene. * * * The perfect loveliness of these compositions and the clear elegance and harmony of the coloring, place them amongst the finest pictures of the British school

Allan Cunningham, The Life of Sir David Wilkie

The Castle Lochleven, the remains of which are still standing, was on the island of the same name in Kinrossshire, Scotland, eighteen miles from Edinburgh, and was the scene in 1567-68 of the imprisonment of Mary, Queen of Scots

151—The Escape of Mary, Queen of Scots, from Lochleven Castle

Loaned by Mr. R. Hall McCormick

WYANT, ALEXANDER H., N. A.

Born, Defiance, Ohio, 1836: died, New York, 1892. Pupil of George Inness and Hans Gude, and later studied in London. Elected Associate of the National Academy, New York,

1868; Academician, 1869. Honorable Mention, Exposition Universelle, Paris, 1889. W. T. Evans Prize, American Water Color Society, 1891. Was a member of the Society of American Artists, and the American Water Color Society

While so many of his twilights breathe simply the ineffable loveliness of quiet, others are astir with persuasion to spiritual reflection, with the gentle admonition to sadness that itself is purifying, or with deeper, fuller suggestion of the infinite mystery of nature's recurring sleep that swallows up the littleness of man in its immensity. * * * And the music of his painting is that of the violin; tenderly vibrating, searching home to one's heart, by turns lightsome, melancholy, caressing, impetuous, but with a tenderness in all

Charles H. Caffin, American Masters of Painting

152—Moonlight and Frost

Loaned by Mr. George A. Hearn

153—Early Twilight

Loaned by Mr. Emerson McMillin

Ziem, Félix, Paris

Born, Beaune, Côte d'Or, France, 1841. Pupil of Art School at Dijon. Medals: 3d class, 1851, 1855; 1st class, 1852; Chevalier of the Legion of Honor, 1857; Officer, 1878

He excels in mirroring the most brilliant colors in a canal

Edmond About, Nos Artistes au Salon de 1857

He has the gift of charm

W. E. Henley, Views and Reviews: Art

154—The Canal

Loaned by Mr. Charles Donnelly

155—The Salute

Loaned by Mr. Lawrence C. Phipps

CARNEGIE LIBRARY OF PITTSBURGH

A selected list of the books and articles in the Library on the artists represented in this exhibition

ALEXANDER, JOHN W.

Century, n. s., v. 32, p. 155
Critic, v. 35, p. 609
Harper's, v. 99, p. 694
Harper's weekly, v. 41, p. 82
Scribner's magazine, v. 25, p. 340
Studio, v. 20, p. 71

ALMA-TADEMA, SIR LAWRENCE

La Sizeranne's English contemporary art, p. 158-170
Rooses' Dutch painters of the nineteenth century, v. 1, p. 141-164
Stephens' Lawrence Alma-Tadema
Century, n. s., v. 25, p. 483
Magazine of art, v. 2, p. 193; v. 20, p. 42
Portfolio, v. 5, p. 109
Scribner's magazine, v. 18, p. 663

BOLDINI, GIOVANNI

Catalogue of the masterpieces gathered by W. H. Stewart, p. 12-13.
Gubernatis' Dizionario degli artisti italiani viventi
Munsey, v. 18, p. 824

BONHEUR, ROSALIE (ROSA) MARIE

Bonheur's Rosa Bonheur, her life and work
Century, n. s., v. 6, p. 833
Harper's, v. 104, p. 136
Magazine of art, v. 5, p. 45

Outlook, v. 62, p. 41, 237
Portfolio, v. 6, p. 98
Review of reviews, v. 20, p. 34

BRETON, JULES ADOLPHE AIME LOUIS
Breton's Life of an artist: an autobiography
Atlantic, v. 66, p. 557
Nation, v. 52, p. 223

BRUSH, GEORGE DE FOREST
Caffin's American masters of painting, p. 129-140
Hartmann's History of American art, v. 1, p. 261-271
Century, n. s., v. 29, p. 954

CAZIN, JEAN CHARLES
Child's Art and criticism, p. 43-56
Century, n. s., v. 33, p. 393
Outlook, v. 67, p. 751

CHASE, WILLIAM MERRITT
Benjamin's Our American artists, p. 59-72
Hartmann's History of American art, v. 1, p. 226-230
Rummell and Berlin's Aims and ideals of representative American painters, p. 86-94
Harper's, v. 78, p. 549; v. 87, p. 3
Studio, v. 21, p. 151

CONSTABLE, JOHN
Arnold's Gainsborough, p. 77-125
p. 191-205
Hamerton's Portfolio papers, p. 3-38
Leslie's Memoirs of the life of John Constable
Stephen and Lee's Dictionary of national biography
Wedmore's Studies in English art, v. 2, p. 35-68
Pall Mall magazine, v. 21, p. 437

COROT, JEAN BAPTISTE CAMILLE
Mollett's Painters of Barbizon, v. 2, p. 1-32
Muther's History of modern painting, v. 2, p. 403-426
Thomson's Corot

Van Dyke's Modern French masters, p. 107-116
Van Rensselaer's Six portraits, p. 139-189
Contemporary review, v. 26, p. 157
Eclectic magazine, v. 126, p. 625
New England magazine, n. s., v. 5, p. 691

COTTET, CHARLES
Kingsley's History of French art, p. 426-427
Studio, v. 15, p. 227

COUTURE, THOMAS
Brownell's French art, p. 69-72
Van Dyke's Modern French masters, p. 3-14
Wolff's La capitale de l'art, p. 201-214
Atlantic, v. 52, p. 233

DAGNAN-BOUVERET, PASCAL ADOLPHE JEAN
Child's Art and criticism, p. 65-69
Mather's History of modern painting, v. 3, p. 46-48
Van Dyke's Modern French masters, p. 237-248
Magazine of art, v. 16, p. 121

DAUBIGNY, CHARLES FRANCOIS
Mollett's Painters of Barbizon, v. 2, p. 35-58
Thomson's Barbizon school, p. 267-286
Van Dyke's Modern French masters, p. 155-166
Wolff's La capitale de l'art, p. 145-157
Century, n. s., v. 22, p. 323
Magazine of art, v. 12, p. 300

DECAMPS, ALEXANDRE GABRIEL
Catalogue of the masterpieces gathered by W. H. Stewart, p. 25
Chesneau's La peinture française au XIXe siècle: les chefs d'école, p. 195-261
Hamerton's Contemporary French painters, p. 109-117
Moreau's Decamps et son oeuvre
Stranahan's History of French painting, p. 222-228
Wolff's La capitale de l'art, p. 189-197

DEGAS, HILAIRE GERMAIN EDGAR

Brownell's French art, p. 132-134
Moore's Impressions and opinions, p. 298-323
Muther's History of modern painting, v. 2, p. 752-760
Magazine of art, v. 13, p. 416

DELACROIX, FERDINAND VICTOR EUGENE

Brownell's French art, p. 53-57
Chesneau's La peinture française au XIXe siècle; les chefs d'école, p. 321-379
Hamerton's Contemporary French painters, p. 58-63
Muther's History of modern painting, v. 1, p. 344-366
Wolff's La capitale de l'art, p. 79-95
Lippincott, v. 34, p. 307

DIAZ DE LA PENA, NARCISSE VIRGILIO

Brownell's French art, p. 68-71
Mollett's Painters of Barbizon, v. 1, p. 87-107
Thomson's Barbizon school of painters, p. 167-198
Van Dyke's Modern French masters, p. 131-139
Wolff's La capitale de l'art, p. 99-111

DUPRE, JULES

Brownell's French art, p. 68-70
Mollett's Painters of Barbizon, v. 2, p. 59-76
Thomson's Barbizon school of painters, p. 289-290
Wolff's La capitale de l'art, p. 57-75

FORTUNY Y CARBO, MARIANO JOSE MARIE BERNARDO

Catalogue of the masterpieces gathered by W. H. Stewart, p. 29-42
Downes' Twelve great artists, p. 57-67

FROMENTIN, EUGENE

Gonse's Eugène Fromentin, peintre et écrivain
Wolff's La capitale de l'art, p. 131-142
Century, n. s., v. 3, p. 829
Contemporary review, v. 77, p. 277
Magazine of art, v. 18, p. 454

GAINSBOROUGH, THOMAS

Armstrong's Gainsborough
Armstrong's Thomas Gainsborough
Arnold's Gainsborough, p. 1-76
Bell's Thomas Gainsborough
Carr's Papers on art, p. 159-195
Conway's Artistic development of Reynolds and Gainsborough, p. 35-95
Fulcher's Life of Thomas Gainsborough
Stephen and Lee's Dictionary of national biography
Wedmore's Studies in English art, v. 1, p. 3-23

GEROME, JEAN LEON

Collection of the works of Gérôme (photogravures)
Hamerton's Contemporary French painters, p. 116-120
Menard's French artists, p. 19-22
Van Dyke's Modern French masters, p. 31-43
Century, n. s., v. 15, p. 483
Magazine of art, v. 3, p. 453
Portfolio, v. 6, p. 82

HALS, FRANS

Fromentin's Old masters of Belgium and Holland, p. 224-234
Head's Van Dyck, p. 85-112
Knackfuss' Franz Hals (in German)
Kugler's Handbook of painting, v. 2, p. 350-354
Van Dyke's Dutch masters, p. 17-25
Century, n. s., v. 4, p. 417; n. s., v. 25, p. 323
Nation, v. 75, p. 287 (Oct. 9, 1902)
Portfolio, v. 5, p. 167

HARPIGNIES, HENRI JOSEPH

Catalogue of the masterpieces gathered by W. H. Stewart, p. 47-48
Studio, v. 13, p. 143

HENNER, JEAN JACQUES

Henry's Hours with famous Parisians, p. 217-220
Current literature, v. 19, p. 552
Magazine of art, v. 11, p. 217
Studio, v. 18, p. 77

HOBBEMA, MEINDERT

Cundall's Landscape painters of Holland, p. 39-62
Van Dyke's Old Dutch and Flemish masters, p. 131-134
Century, n. s., v. 25, p. 832

HOGARTH, WILLIAM

Dobson's Hogarth
Hazlitt's Lectures on the English poets and the English comic writers, pt. 2, p. 181-204
Hogarth's Works, from the original plates restored by James Heath
Ireland and Nichols' Hogarth's works, with life and anecdotal descriptions of his pictures, 3 v.
Lamb's Complete works, p. 295-308
Sala's William Hogarth
Stephen and Lee's Dictionary of national biography
Blackwood's magazine, v. 106, p. 140
Century, n. s., v. 32, p. 323
Portfolio, v. 3, p. 146

HOPPNER, JOHN

Cunningham's Lives of the most eminent British painters, v. 2, p. 287-297
Stephen and Lee's Dictionary of national biography
Century, n. s., v. 34, p. 686
Munsey, v. 17, p. 913

INNESS, GEORGE

Caffin's American masters of painting, p. 3-15
Downes' Twelve great artists, p. 145-150
Muther's History of modern painting, v. 3, p. 484-486
Rummell and Berlin's Aims and ideals of representative American painters, p. 36-43
Century, n. s., v. 27, p. 530
Forum, v. 18, p. 301

ISABEY, EUGENE LOUIS GABRIEL

Henley's Century of artists, p. 89-90
Larousse's Grand dictionnaire universel, v. 9 and 17
Argosy, v. 74, p. 350

ISRAELS, JOSEF

Muther's History of modern painting, v. 3, p. 233-246
Roosen' Dutch painters of the nineteenth century, v. 1, p. 83-99
Leisure hour, v. 45, p. 648
Magazine of art, v. 13, p. 397

JACQUE, CHARLES EMILE

Hamerton's Contemporary French painters, p. 106-108
Menard's French artists, p. 30-32
Stranahan's History of French painting, p. 298-300
Portfolio, v. 6, p. 130

KNELLER, SIR GODFREY

Spooner's Biography of the fine arts, v. 1, p. 96-100
Stephen and Lee's Dictionary of national biography
Munsey, v. 17, p. 550

LAWRENCE, SIR THOMAS

Gower's Romney and Lawrence, p. 25-78
Gower's Sir Thomas Lawrence
Stephen and Lee's Dictionary of national biography
Thornbury's British artists from Hogarth to Turner, v. 1, p. 64-84
Century, n. s., v. 37, p. 372
Magazine of art, v. 2, p. 129, 230

LENBACH, FRANZ VON

Muther's History of modern painting, v. 2, p. 641-646
Rosenberg's Lenbach (in German)
Art journal, v. 40, p. 111
Century, n. s., v. 31, p. 323
Harper's, v. 102, p. 398
Magazine of art, v. 9, p. 51
Pall Mall magazine, v. 17, p. 483

LEROLLE, HENRY

Stranahan's History of French painting, p. 390

LHERMITTE, LEON AUGUSTIN

Kingsley's History of French art, p. 340-341
Muther's History of modern painting, v. 3, p. 30-32

Stranahan's History of French art, p. 388-390
Art journal, v. 38, p. 266

MARIS, (Maas) NICHOLAAS
Gower's Figure painters of Holland, p. 61-64
Kugler's Handbook of painting, v. 2, p. 384-385
Van Dyke's Old Dutch and Flemish masters, p. 59-64
Wedmore's Masters of genre, p. 63-71

MANET, EDOUARD
Brownell's French art, p. 119-123
Muther's History of modern painting, v. 2, p. 719-741
Van Dyke's Modern French masters, p. 213-223
Wolff's La capitale de l'art, p. 217-234
Scribner's magazine, v. 15, p. 48
Studio, v. 21, p. 227

MARIS, JACOBUS
Rooses' Dutch painters of the nineteenth century, v. 2, p. 3-1
Art journal, v. 52, p. 107
Magazine of art, v. 24, p. 481
Studio, v. 18, p. 231

MARTIN, HOMER DODGE
Caffin's American masters of painting, p. 115-126
Critic, v. 30, p. 132

MAUVE, ANTON
Rooses' Dutch painters of the nineteenth century, v. 3, p. 3-33
Magazine of art, v. 19, p. 71

MAX, CORNELIUS GABRIEL
Catholic world, v. 74, p. 157
Current literature, v. 23, p. 248

MEISSONIER, JEAN LOUIS ERNEST
Gérard's Meissonier
Mollett's Meissonier

Muther's History of modern painting, v. 2, p. 139-147
Van Dyke's Modern French masters, p. 91-101
Wolff's La capitale de l'art, p. 171-186
Magazine of art, v. 4, p. 133; v. 14, p. 199
Nineteenth century, v. 43, p. 822
Portfolio, v. 24, p. 90

MEYER, J. G. (Meyer von Bremen)
Clement and Hutton's Artists of the nineteenth century, p. 113
Meyer's Konversations-Lexikon

MILLAIS, SIR JOHN EVERETT
Baldry's Sir John Everett Millais; his art and influence
Millais' Life and letters of Sir John Everett Millais, 2 v
Monkhouse's British contemporary artists, p. 47-82
Spielman's Millais and his works
Nineteenth century, v. 43, p. 376
National review, v. 6, p. 784
Nation, v. 63, p. 156
Art journal, v. 50, p. 1

MILLET, JEAN FRANCOIS
Cartwright's Jean François Millet
Child's Art and criticism, p. 137-154
Gensel's Millet und Rousseau
Mollett's Painters of Barbizon, v. 1, p. 1-46
Naegely's J. F. Millet and rustic art
Sensier's Jean François Millet
Thomson's Barbizon school of painters, p. 201-264
Yriarte's J. F. Millet (in French)
Van Dyke's Modern French masters, p. 179-195
Nineteenth century, v. 24, p. 419
Pall Mall magazine, v. 23, p. 433

MONET, CLAUDE JEAN
Brownell's French art, p. 124-132, 134-137
Moore's Modern painting, p. 84-88
Van Dyke's Modern French masters, p. 167-174
Artist, v. 29, p. 57

Current literature, v. 30, p. 618
Pall Mall magazine, v. 21, p. 209
Studio, v. 22, p. 49

MONTICELLI, ADOLPHE
Stranahan's History of French painting, p. 390, 391
Fortnightly review, v. 65, p. 412

MUNKACSY, MIHALY (Michael Lieb)
Child's Art and criticism, p. 155-161
Ilges' M. von Munkacsy (in German)
Art journal, v. 52, p. 199
Magazine of art, v. 24, p. 414
Outlook, v. 65, p. 100
Public opinion, v. 28, p. 596

MURILLO, BARTOLOMÉ ESTEBAN
Curtis' Velasquez and Murillo, p. 115-315
Hoppin's Early Renaissance, p. 128-142
Hurll's Murillo
Knackfuss' Murillo (in German)
Maxwell's Annals of the artists of Spain, v. 3, p. 983-1100
Minor's Murillo
Catholic world, v. 72, p. 305, 615

NEUVILLE, ALPHONSE MARIE DE
Bryan's Dictionary of painters and engravers
Clement and Hutton's Artists of the nineteenth century, p. 146
Montrosier's Les artistes modernes, v. 2, p. 1-15
Wolff's La capitale de l'art, p. 299-314

OPIE, JOHN
Rogers' Opie and his works
Stephen and Lee's Dictionary of national biography
Century, n. s., v. 35, p. 579

PASINI, ALBERTO
Clement and Hutton's Artists of the nineteenth century
Gubernatis' Dizionario degli artisti italiani viventi

RAEBURN, SIR HENRY

Andrews' Life of Sir Henry Raeburn
Armstrong's Sir Henry Raeburn
Brown's Spare hours, v. 3, p. 345-368
Sir Henry Raeburn: a selection from his portraits with introduction and notes by W. E. Henley
Stephen and Lee's Dictionary of national biography
Stevenson's Virginibus puerisque, p. 205-221
Century, n. s., v. 35, p. 48
Portfolio, v. 10, p. 200

REMBRANDT VAN RIJN, HARMENSZOON

Bell's Rembrandt and his work
Curtis' Rembrandt's etchings
Fromentin's Old masters of Belgium and Holland, p. 218-223, 235-313
Hamerton's Etchings of Rembrandt
Knackfuss' Rembrandt
Michel's Rembrandt; his life, his work, and his time. 2 v.
Mollett's Rembrandt
Van Dyke's Old Dutch and Flemish masters, p. 29-42
Century, n. s., v. 25, p. 163
Edinburgh review, v. 150, p. 151
Westminster review, v. 154, p. 73

REYNOLDS, SIR JOSHUA

Armstrong's Sir Joshua Reynolds
Leslie and Taylor's Life and times of Sir Joshua Reynolds. 2 v
Phillips' Sir Joshua Reynolds
Pulling's Sir Joshua Reynolds
Smetham's Literary works, p. 3-97
Stephen and Lee's Dictionary of national biography
Century, n. s., v. 32, p. 815
Portfolio, v. 4, p. 66, 82

RIBOT, AUGUSTIN THEODULE

Larousse's Grand dictionnaire universel, v. 17
Muther's History of modern painting, v. 3, p. 553-557

ROMNEY, GEORGE

Gamlin's George Romney and his art
Stephen and Lee's Dictionary of national biography
Wedmore's Studies in English art, v. 2, p. 7-32
Century, n. s., v. 34, p. 350
Magazine of art, v. 2, p. 70; v. 24, p. 449
Nineteenth century, v. 49, p. 523
Portfolio, v. 4, p. 18, 34

ROSENTHAL, TOBY EDWARD

Clement and Hutton's Artists of the nineteenth century
Overland monthly, v. 14, p. 284

ROUSSEAU, PIERRE ETIENNE THEODORE

Gensel's Millet und Rousseau, p. 67-112
Mollett's Painters of Barbizon, v. 1, p. 47-85
Sensier's Souvenirs sur Th. Rousseau
Thomson's Barbizon school, p. 97-166
Van Dyke's Modern French masters, p. 119-128
Wolff's La capitale de l'art, p. 115-128

ROYBET, FERDINAND VICTOR LEON

Catalogue of the masterpieces gathered by W. H. Stewart, p. 73-74
Montrosier's Les artistes modernes, v. 1, p. 141-143

RUBENS, PETER PAUL

Fairholt's Homes, haunts and works of Rubens, Van Dyke, Rembrandt and Cuyp, p. 1-97
Fromentin's Old masters of Belgium and Holland, p. 18-107
Galerie de Rubens
Kett's Rubens
Knackfuss' Rubens (in German)
Michel's Rubens; his life, his work and his time, 2 v
Stevenson's Peter Paul Rubens
Van Dyke's Old Dutch and Flemish masters, p. 163-174
Century, n. s., v. 28, p. 483

RUISDAEL, JACOB VAN

Cundall's Landscape and pastoral painters of Holland, p. 5-38
Fromentin's Old masters of Belgium and Holland, p. 183-195

Kugler's Handbook of painting, v. 2, p. 470-475
Van Dyke's Old Dutch and Flemish masters, p. 121-127

SCHREYER, ADOLF
Clement and Hutton's Artists of the nineteenth century, p. 244
Magazine of art, v. 18, p. 133

SWAN, JOHN MACALLAN
Academy, v. 51, p. 386
Magazine of art, v. 17, p. 171
Studio, v. 11, p. 236; v. 22, p. 75, 151

TER BORCH (Terburg), GERARD
Dohme's Early masters, p. 274-292
Fromentin's Old masters of Belgium and Holland, p. 168-182
Gower's Figure painters of Holland, p. 14-20
Kugler's Handbook of painting, v. 2, p. 394-396
Van Dyke's Old Dutch and Flemish masters, p. 79-84
Wedmore's Masters of genre, p. 72-105
Magazine of art, v. 11, p. 91

TROYON, CONSTANT
Blanc's Les artistes de mon temps, p. 313-323
Hamerton's Contemporary French painters, p. 89-96
Thomson's Barbizon school of painters, p. 287-289
Van Dyke's Modern French masters, p. 143-151
Wolff's La capitale de l'art, p. 159-170

TURNER, JOSEPH MALLORD WILLIAM
Hamerton's Life of J. M. W. Turner
Monkhouse's Turner
Stephen and Lee's Dictionary of national biography
Sweetser's Artist biographies, v. 4, pt. 1
Thornbury's Life of J. M. W. Turner
Turner gallery
Turner's Liber studiorum, 2 v

VAN DYCK, SIR ANTHONY
Cust's Antony Van Dyck
Guiffrey's Sir Anthony Van Dyck

Head's Van Dyck, p. 1-83
Knackfuss' Van Dyck
Law's Van Dyck's pictures at Windsor Castle
Rooses' Fifty masterpieces of Anthony Van Dyck
Van Dyke's Old Dutch and Flemish masters, p. 177-185
Living age, v. 223, p. 799

WHISTLER, JAMES ABBOTT MCNEILL

Bowdoin's James McNeill Whistler, the man and his work
Caffin's American masters of painting, p. 37-51
Child's Art and criticism, p. 81-97
Moore's Modern painting, p. 1-24
Muther's History of modern painting, v. 3, p. 645-664
Fortnightly review, v. 57, p. 543
Independent, v. 51, p. 2954
McClure's, v. 7, p. 374
Scribner's magazine, v. 21, p. 277

WILKIE, SIR DAVID

Cunningham's Life of Sir David Wilkie, 3 v
Gower's Sir David Wilkie
Hazlitt's Lectures on the English poets and on the English comic writers, pt. 2, p. 189-193
Mollett's Sir David Wilkie
Pinnington's Sir David Wilkie and the Scots school of painters
Stephen and Lee's Dictionary of national biography
The Wilkie gallery; a selection of the best pictures, with notices biographical and critical

WYANT, ALEXANDER H.

Caffin's American masters of painting, p. 143-152
Clement and Hutton's Artists of the nineteenth century, p. 303
Hartmann's History of American art, p. 90-94
Rummell and Berlin's Aims and ideals of representative American painters, p. 33-35

ZIEM, FELIX

Clement and Hutton's Artists of the nineteenth century, p. 370
Larousse's Grand dictionnaire universel, v. 15
Muther's History of modern painting, v. 2, p. 533

EICHBAUM COMPANY PRESS

PRESENTED TO THE
NATIONAL ART LIBRARY,
By The Carnegie
Institute